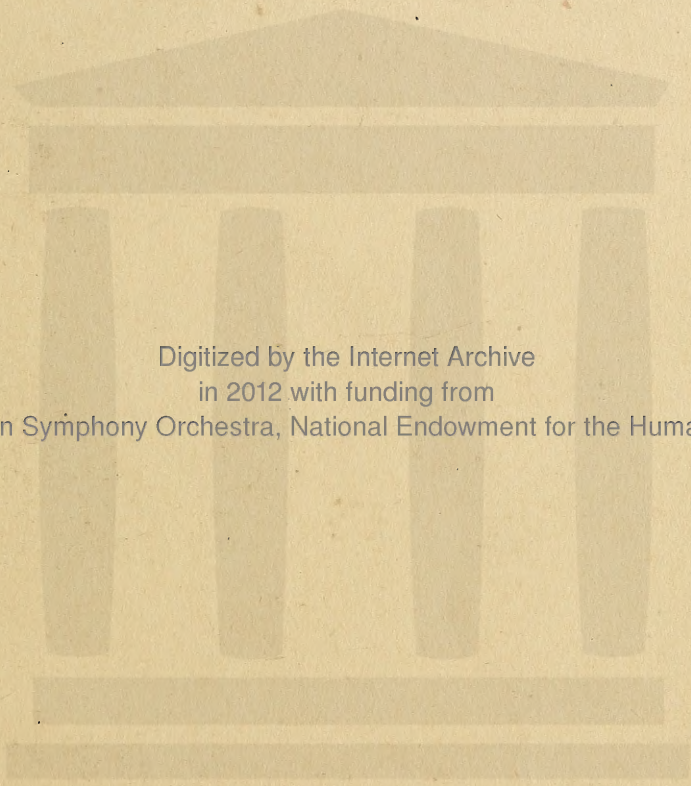

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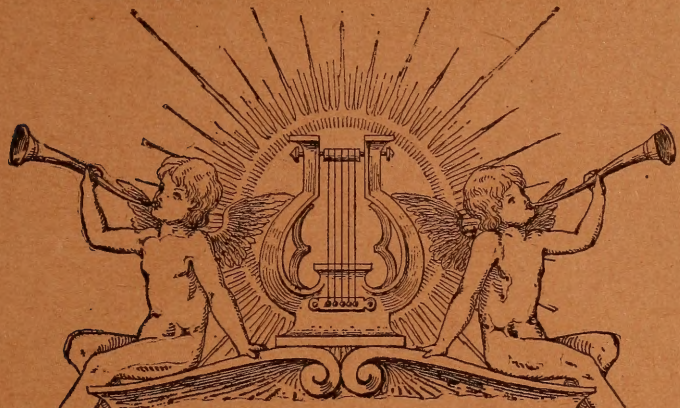
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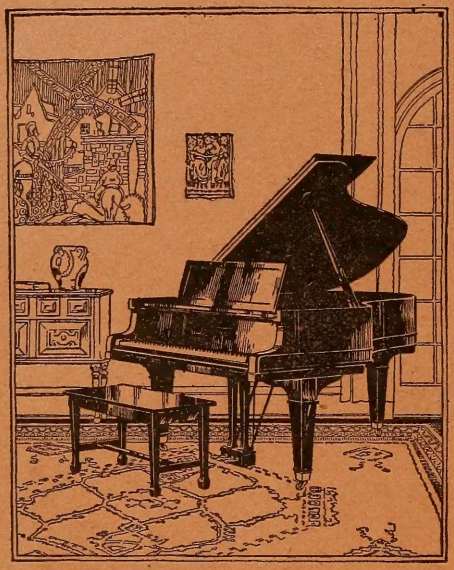
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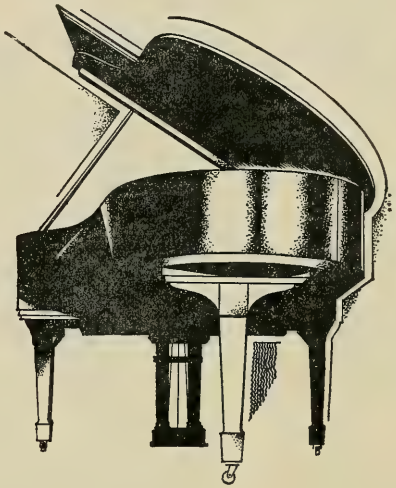
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AT 8.30

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Stravinsky Apollon Musagète, Ballet

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

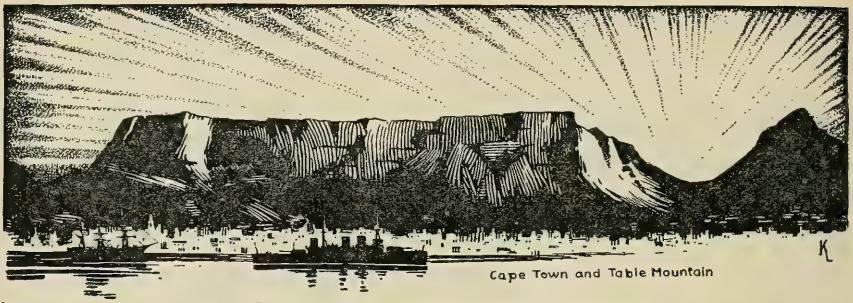
I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
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"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

Serge Diaghileff's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.



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The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half-distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

"'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva,

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and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

It has been said of this ballet that it has two ancestral homes: Parnassus and Versailles.

SYMPHONY No. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and,

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what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in

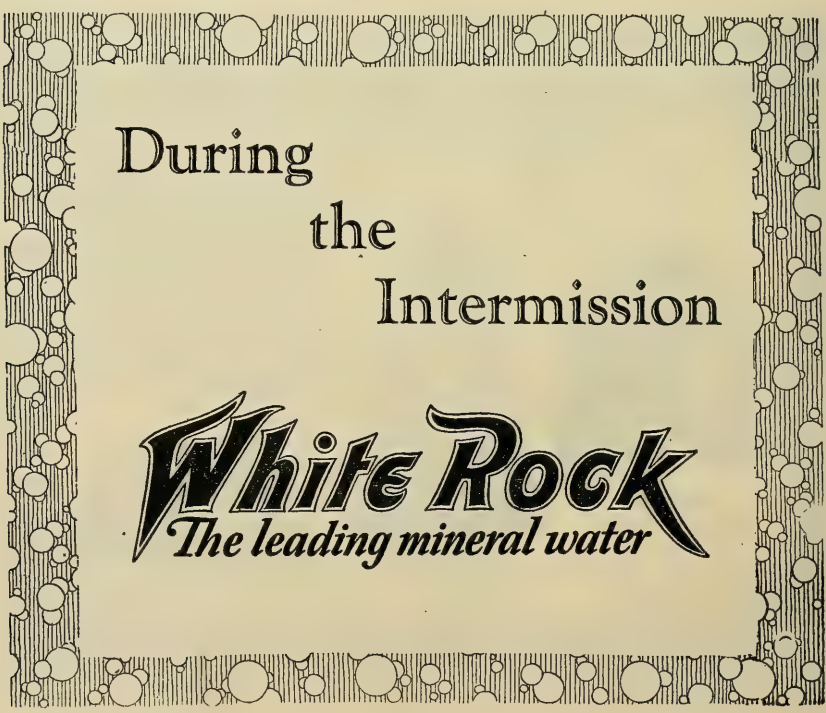


February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)



According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this

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symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

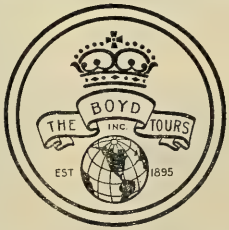
Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

* * *

The original phrase given to trumpets and horns was written in an



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ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" *Haydn*
Adagio und Rondo from Concerto in F minor *Chopin*
CLARA SCHUMANN.

Aria from "Iphigenie" (*sic*) *Gluck*
H. SCHMIDT.

Allegro *R. Schumann*
Song without words *Mendelssohn*
Piece *Scarlatti*
CLARA SCHUMANN.

Symphony (MS.) *R. Schumann*
Conducted by MENDELSSOHN.

Duo for Four Hands (new) *Mendelssohn*
CLARA SCHUMANN and MENDELSSOHN.

"Widmung," "Die Löwenbraut" *R. Schumann*
"Am Strande" *C. Schumann*
Miss SCHLOSS.

Duo Concertante for Melophone and Violoncello
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The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.

Larghetto und Scherzo.

Allegro animato.

"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Mr. Koussevitsky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony So-

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.



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ciety of New York, did much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo,

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three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, celesta, two harps, organ, and the usual strings.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Altschuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

"The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love."

The Spirit is "exhausted with the whole gamut of sensations"; he is ready to sink into oblivion.

"But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up

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In threatening wave
An ugly crowd
Of wild terrors;

.

But suddenly—
The gay rhythms
Of a bright premonition
In him are born.

.

Wonderfully has he comprehended
The divine force
Of his will,

.

He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return."

Yet again is the peace of the Spirit broken, and by what?

"No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,
That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!

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By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil and troubles
He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,
Again they yawn, threaten to engulf,

Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
And rapture.
And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,

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In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

The poem ends with a rhapsodic invocation of the poet to the world he has created:—

"'O pure aspirations,
I create thee,
A complex entity.
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.'
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
I am."

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SATURDAY AFTERNOON, NOVEMBER 24

AT 2.30

PROGRAMME

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy "Prélude à l'Après-Midi d'un Faune"
(Prelude to the Afternoon of a Faun)
Eclogue by S. Mallarmé

Stravinsky . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders.

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

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at 4 P.M. Sharp

BACH PROGRAMME

ORGAN SOLOS:

a. "IN PEACE AND JOY I NOW DEPART."
(NUNC DIMITTIS) CHORALE PRELUDE IN D MINOR.

b. PRELUDE AND FUGUE IN D MAJOR.
Lynnwood Farnam.

CANTATA: "O SCHLAGE DOCH GEWUNSCHTE STUNDE."
Margaret Matzenauer.

MAGNIFICAT.
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at 4 o'clock Sharp

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Prelude to "The Afternoon of a Faun (after the Éclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as



M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps,

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small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13–26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka



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is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose light-

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ness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre, New York City, on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

Symphony No. 2, in D major, Op. 73. . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in

public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

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the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the

finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,† says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote,

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.

† "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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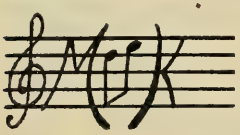
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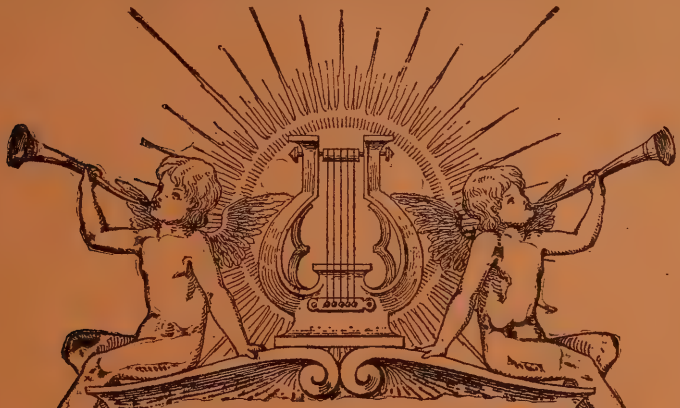
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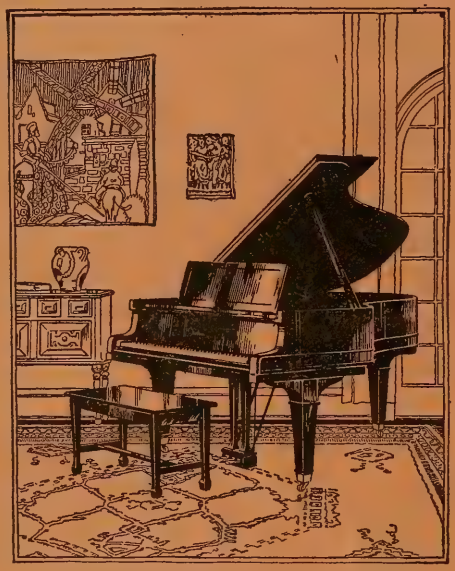
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PROGRAMME

Handel Concerto Grosso for String Orchestra in B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro

Toch Concerto for Piano and Orchestra, Op. 38

I. Allegro.
II. Adagio.
III. Rondino disturbato.

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Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.
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The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.



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*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

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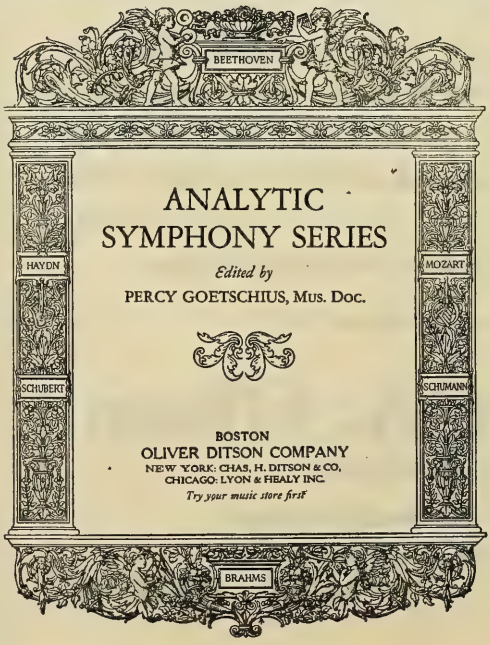
with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

CONCERTO FOR PIANOFORTE AND ORCHESTRA, OP. 38 . . ERNST TOCH

(Born at Vienna on December 7, 1887; now living at Mannheim)

This concerto, composed at Mannheim in the spring of 1926, was published in that year. The first performance was at a concert given by Elly Ney* at Berlin on April 23, 1927, when she also played with orchestra Brahms's concerto in B-flat major and Beethoven's Concerto No. 5, in E-flat major. Willem Van Hoogstraten then conducted the Philharmonic Society of Berlin. There was a performance on July 3, 1927, at a concert of the Frankfort Music Festival: Walter Frey, pianist; Hermann Scherchen, conductor. The concerto was performed in the Salle Pleyel at Paris on May 24, 1928, at the

*Elly Ney, born at Düsseldorf on September 27, 1882, studied piano-playing at the Cologne Conservatory with Isidor Seiss and Böttcher; at Vienna with Leschetitzky and Sauer. She was awarded the Mendelssohn and Ibach prizes. Married in 1911 to Willem Van Hoogstratten, having taught at the Cologne Conservatory, she made her home at Bonn. For several seasons she has played with orchestras and given recitals in cities of the United States.



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first concert of Mr. Koussevitzky's eighth season in that city: Jesús María Sanromá, pianist; Mr. Koussevitzky, conductor. The programme also comprised Handel's Concerto Grosso, D major, No. 5; excerpts from Honegger's music for d'Annunzio's drama, "Phèdre"*; Nicolas Lopatnikov's Scherzo, Op. 16†; Ravel's "Ma Mère l'Oye," and the second Suite from "Daphnis et Chloé."

The concerto, dedicated by Toch to his wife, calls for three flutes (the second and third interchangeable with piccolos), two oboes, four clarinets, two bassoons, a double-bassoon, three horns, three trumpets, three trombones, contrabass tuba, two kettledrums, bass drum, two high kettledrums, cymbals, triangle, tam-tam, Glockenspiel, xylophone, organ, and the usual strings.

The score contains a note saying that to the orchestra belongs the development of a symphonic work: it does not take the rôle of an accompaninent to the pianoforte. "The composer begs the conductor to take this fact into consideration in that which concerns the composition of the orchestra and with regard to rehearsals."

The form of the concerto is free; the music, like much that is contemporaneous in this art, is written in the atonal and polytonal manner. The tempi are varied. In the first eight measures of the

* These excerpts were performed in Boston at a concert of the Boston Symphony Orchestra on October 28, 1927.

†Lopatnikov, born at Reval, Russia, in 1903, studied there, later at the Leningrad Conservatory. After the Revolution he went to Finland, then to Carlsruhe. He ended his studies with Ernst Toch. This Scherzo was performed in Boston at a concert of the Boston Symphony Orchestra on April 27, 1928.



score one finds 6-4, 3-4, 7-4, 4-4, 3-4, 2-4, 3-2 and 3-4. Toch seems to be blessed with a sense of humor, for toward the close, when the trombones play a slow and shaking glissando from the top of their range to the bottom (the strings are playing glissando passages of their own), Toch has printed at this place in the score: "*Aber, aber!*" ("But, but!").

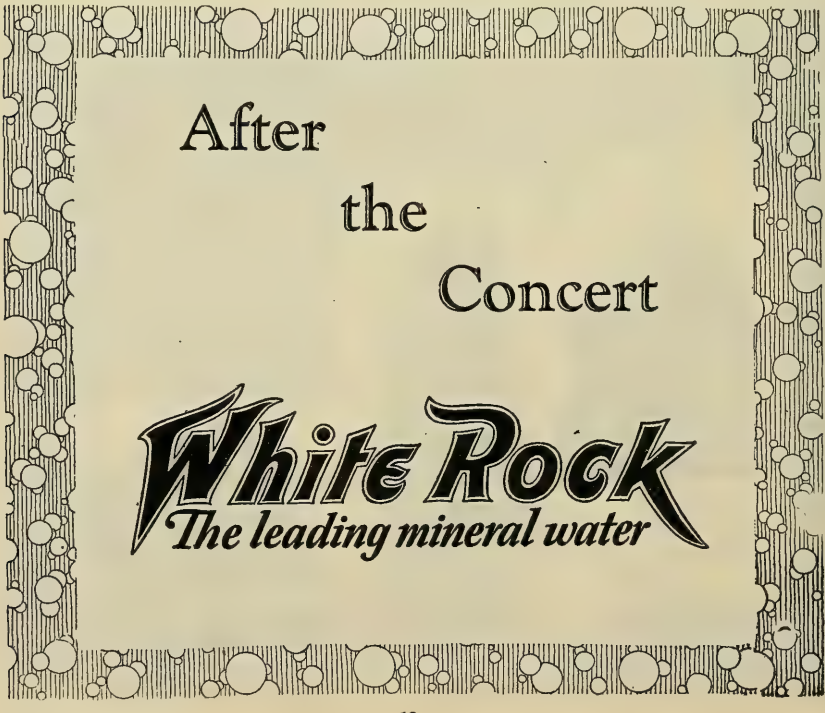
The first movement, Molto pesante, introducing an Allegro, is in sonata form. An Adagio follows. The finale is a Rondo disturbato.

* * *

Toch studied medicine, also philosophy, in Vienna. He gave up the practice of medicine for music. As a composer, he is self-taught. He won the Mozart Prize in 1909; the Mendelssohn Prize in 1910; the Austrian State Prize for composition four times. He lived at Frankfort-on-the Main in 1909 and there studied pianoforte-playing with Willy Rehberg.* In 1913 he taught musical theory at the Mannheim High School for Music. In 1921 he lived at Heidelberg, but he returned to Mannheim.

Among his works, besides this concerto, are an opera, "The Bac-

*Rehberg, a Swiss pianist and composer, was born at Morges on September 2, 1863. His teachers at the Zurich Conservatory (1879–1881) were Robert Freund, Fr. Hegar, and Gustave Weber; at the Leipsic Conservatory (1881–84), Reinecke and Jadassohn. After the final examination, he was engaged at the Leipsic Conservatory. In 1890 he was a professor at the Geneva Conservatory, and he conducted symphony concerts in that city. In 1908 he taught at the Frankfort Conservatory; in 1917 he was director of the Mannheim Conservatory; in 1921 he became director and professor of master classes at the Basle Conservatory. The list of his compositions includes a string quartet, violin sonata, many songs, and pianoforte pieces. He is not to be confounded with his son Walter (born at Geneva in 1900), a pianist of high reputation.



chantes" (after Euripedes, produced at Mannheim in 1926); Incidental Music to the drama, "Der Kinder Neujahrstraum"; a symphony, "An Mein Vaterland," for solo voices, chorus, orchestra, and organ; "Die chinesische Flöte," chamber symphony for fourteen solo instruments and soprano voice; a concerto for violoncello and small orchestra; Dance Suite for chamber orchestra; twelve string quartets; sonatas for various instruments; piano pieces and violin pieces. He completed lately incidental music for "The Princess on a Little Pea" (one act; based on Hans Christian Andersen's story).

In 1921, Toch received the degree of Doctor of Philosophy for his "Beiträgen zur Stilkunde der Melodie."

L. Dunton Green, hearing the performance of Toch's concerto at Frankfort, wrote as follows for *The Chesterian* of July, 1927:

"Toch is firmly rooted in the great tradition of German classicists and romanticists; but his spirit is thoroughly modern, unsentimental (but by no means unfeeling), and immensely dynamic. From the first fragmentary exposition of the principal theme (portions of which pervade the whole of the other movements), the attention is firmly riveted. When it appears in its full form it fulfils all the expectations aroused by the initial fragment and when after it has been leavened by a strangely beautiful, polytonal second theme, it bursts out in the brass in augmentation, as the final climax of the first movement, the impression is simply overwhelming. It is impossible here to describe such a work in detail—to insist on the romantic beauty of the slow movement and the rhythmic violence

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(constantly checked only to break out again with irresistible force) —it will rank in course of time among the great pianoforte concertos of musical literature."

The first performance in the United States was by the Chicago Symphony Orchestra on February 3, 1928, Elly Ney, pianist.

Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde.



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He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of



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papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro
2. Andante } (MS. First time.)
3. Presto vivace, D major
Old-German Songs, unaccompanied
1. Liebesklage
2. Jägerglück } (First time.) *Herbeck*
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace,

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performace at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, strings.

"Skyscrapers, a Ballet of American Life"

John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living in Chicago)

This ballet, with the music completed in 1924, was produced at the Metropolitan Opera House, New York, on February 19, 1926. The Strutter, Albert Troy; Herself, Rita de Leporte; White-Wings, Roger Dodge. Louis Hasselmans conducted.

The work was intended for Serge Diaghilev's Russian Ballet. He had heard of Carpenter's "Krazy Kat," a "jazz pantomime," and was interested. Carpenter sent him the score and some photographs of the action. The two met in 1923, at Paris. Diaghilev suggested a new ballet based on an American subject. Carpenter, returning to this country, thought of a composition which should represent the hurry and din of American life, and its association with jazz. Diaghilev had insisted that the music should not depend on any projected story; let him see the score, and he and his associates would furnish the choregraphy. Again the two met in Europe. The production was to have taken place at Monte Carlo in March, 1925, but negotiations did not come to a head. Then the management of the Metropolitan Opera House, having heard that the ballet was ready, made a bid for it. Mr. Gatti-Casazza asked Carpenter to advance his own ideas about the staging of the ballet. Robert Edmond Jones was chosen to assist him.

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The two worked out the plan in the summer of 1925. They agreed that ordinary dance evolutions would not do, so Samuel Lee, who had had experience as a Broadway producer, was called in. Mr. Jones describes in *Modern Music* the method of collaboration.

"Carpenter," he said, would play the music, giving me an impression of the changing orchestration. He played each passage over and over again for hours. This would give me certain ideas of movement, for which I drew tentative designs, to be discussed with him. Countless series of patterns were made during six months of grueling, unremitting labor. From these we selected the final succession of designs, one growing from the other, parallel with the progress of the music."

A reporter of the *New York Herald-Tribune* talked just before the production with Mr. Lee, who said:

"It is remarkable how the members of the ballet have picked up these steps. I have been used to dealing with dancers who are trained in American stage dancing. I thought there might be some difficulty in teaching these steps to dancers who had been trained in an entirely different school. But there was not. There is a great difference in these two types of dancers—something which I can hardly explain—but I have had no difficulty in getting these Metropolitan dancers into the intricacies of jazz dancing. As a matter of fact, dancing of that sort can be done by anybody who has a real sense of rhythm. That is something which not everybody has. And it is surprising to some persons who consider themselves good dancers to find out that they have no real sense of rhythm. I can tell if they have it merely by asking them to walk across the stage in time to music."

* * *

The following synopsis of "Skyscrapers" is printed on the pianoforte version of the ballet:

" 'Skyscrapers' is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has

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no story in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of work and play, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

"Scene 1. Symbols of restlessness.

"Scene 2. An abstraction of the skyscraper, and of the work that produces it—and the interminable crowd that passes by.

"Scene 3. The transition from work to play.

"Scene 4. Any 'Coney Island,' and a reflection of a few of its manifold activities—interrupted presently by a 'throw-back,' in the movie sense, to the idea of work, and reverting with equal suddenness to play.

"Scene 5. The return from play to work.

"Scene 6. Skyscrapers."

* * *

The ballet is scored for three flutes (one interchangeable with a piccolo), three oboes (one interchangeable with an English horns), three clarinets (one interchangeable with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), three saxophones, four horns, four trumpets, three trombones, bass tuba, two pianofortes, celesta, one tenor banjo, xylophone, kettledrums, bass drum, side drum, Oriental drum, tambourine, cymbals, anvils, wood block, tam-tam, Glockenspiel, cylinder bells, and strings.

The reporter of the *New York Herald-Tribune* (February 14, 1926) reported Carpenter as saying:

"In 'Skyscrapers' photographic effects have not been sought. The effect might better be described as a reflection, with all the exaggeration and distortion a reflection is likely to have. It must be understood that the music is not jazz, as jazz is generally heard and understood. It would be impossible to give jazz through the medium of a symphony orchestra.

"Therefore 'Skyscrapers' may be called jazz filtered through an

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orchestra of that sort. It is jazz once removed. Jazz itself depends on the sonority of the jazz band. To get something of this sonorous jazz effect we have used the saxophones and a banjo."

"I have not tried to tell a story in 'Skyscrapers.' In fact, there is no story to it. It is simply based on the idea that in this country we work hard and play hard. The amusement park scene is not Coney Island in particular. It might be any amusement park, although there is a costume over there," he added, pointing to a bizarre contraption, "which I actually saw at Coney Island. I thought it was part of a masquerade or something of the sort, but I was told that the young fellows actually came to Coney in costumes of that sort."

"Do you think that this is a step toward jazz grand opera?"

"Jazz opera is a big job," said Mr. Carpenter reflectively. "It must be remembered that opera is a very old form; jazz is modern, and can hardly be made to fit. For opera we must choose something poetic and remote. Jazz is very near and real. It would be absurd to hear people trying to 'talk' to each other in jazz. The modern composers, Stravinsky and the rest, it will be noticed, are not using the opera form. They do not feel at home in it, apparently. Instead, they write ballets. The ballet is flexible; you can do what you want with it—but not opera."

* * *

It is said that Mr. Oscar Thompson* in *Musical America* reproduced the composer's own ideas about this music: "More often it is of a semi-jazz than of a real jazz character. Sometimes, as in the episode of the singing negroes, it is even remote from the spirit of jazz." There are no bald incorporations of cabaret tunes. The music is his own "except for a few incorporated phrases of 'Massa's in the Cold, Cold Ground,' and a fleeting suggestion or two of 'Yankee Doodle,' 'Dem Goo-Goo Eyes,' and variously vaguely remembered 'Blues.' . . . Saxophones and a banjo have parts, but rather minor ones."

*Mr. Thompson is now the music critic of the *New York Evening Post.*

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As represented in the Opera House, when the curtains are parted, red lights are seen, traffic signals, on each side of the stage—"symbols of restlessness." "A fantastic 'drop' is lifted, and reveals 'an abstraction of the skyscraper.' . . . Gardens in angular confusion are etched against vacancy." Men in overalls go through the motions of labor, while "shadows in human shape move listlessly, meaninglessly by."

Whistles blow, and there is a dancing exit. The stage picture is one of "any Coney Island," with Ferris-wheels, scenic railways, street shows, "dance-addled crowds, swirling through rhythmic figures and formations, glorifying the American girls' nether extremities, with no particular thought as to whether she has either brain or heart."

Then a return to men swinging their sledges, followed by a reversion to play-flappers, sailors, minstrel-show end men, comic policemen, characters of a midway pleasance in a succession of dances.

In the fifth scene the women are left by their partners, who return to work on the skyscrapers. "Gigantic shadows suggesting a Herculean power behind the building of a great city's business edifices, are cast upward against the girders as the ballet ends."

Mr. Thompson adds: "The negro chorus, recruited from Harlem, has a curious place in the Coney Island scene. White-Wings, blackface street sweeper, goes to sleep, propped against a traffic sign. Shadowy figures emerge, as in a dream, and sing in melancholy mood, until with a sudden snapping of the strain, they begin dancing, one by one. Then White-Wings wakes and takes up the same perky, jazzy steps."

* * *

The music of "Skyscrapers" was first heard in Boston at a concert of the Boston Symphony Orchestra on December 9, 1927: Soprano, Mme. Claire Mager; tenor, Rulon Y. Robison; Mr. Koussevitzky, conductor.



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AT 2.30

PROGRAMME

Beethoven Symphony No. 6, in F major, Op. 68, "Pastorale"

Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.

Scene by the brookside: Andante molto moto.

Jolly gathering of country folk: Allegro; in tempo d'allegro

Thunderstorm; Tempest: Allegro.

Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

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I. Allegro.
II. Adagio.
III. Rondino disturbato.

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Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale" was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder*, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

*Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünster-Lexicon Berlins.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiege von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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Steinway Piano

Town Hall, Monday evening, January 28th, at 8:30

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Edwin Bachmann, Violin — Felix Salmond, Cellist

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Räckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 at Prague for the Countess Josephine Clari, an amateur singer who married Count Christian Clam-Gallas, 1797. The aria was first sung probably at Leipsic on November 21, 1926, by Josephine Duschek, the friend of Mozart. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added, "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law

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scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

In a letter to Breitkopf and Härtel, Leipsic, written on March 4, 1809, Beethoven says: "You will receive to-morrow a list of small improvements which I made during the performance of the symphonies —when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations. Herr Stein offers to you to transcribe the Symphonies for two pianofortes; write to me whether you wish that, or whether you wish and are willing to pay."

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.



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The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush*)—*tourisme*, I say, did not

*M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.



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exist at the beginning of the 19th century. When anyone undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.' " They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont."

Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which

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embraces only the interval of a sixth (from *fa* to *re**). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who

*In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Elie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.

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loves, who crowns the diverse divisions of his work by a species of Alleluia.*

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth. The work was published in 1809.‡

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

The following sayings of Beethoven, taken from Beethoven: "The Man and the Artist, as Revealed in his Own Words," compiled and annotated by Friedrich Kerst and edited by H. E. Krehbiel (New York 1905), may well be quoted here:

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the "Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

†See the volume of folk-songs collected by Professor Kuhac, of Agram.

‡Beethoven in June, 1808, offered this symphony and the one in E minor, with the Mass in C and the violoncello sonata, A major, Op. 69, to Breitkopf and Härtel for 900 florins. This sum, however, "must be paid, according to *Vienna Currency*, in convention coin, and this must be expressly stated on the draft."



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other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! Holy!' Who can give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814.)

"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

* * *

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end

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of September." "God the all powerful—in the forest—I am happy—happy in the—forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

Justin Heinrich Knecht (1752–1817) composed a symphony, "Tone Pictures of Nature" (1784), with a programme almost identically the same as that used by Beethoven, although the storm scene was to Knecht the most important section of the symphony.

In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

Concerto for Pianoforte and Orchestra, Op. 38 . . Ernst Toch

(Born at Vienna on December 7, 1887; now living at Mannheim)

For Notes see page 10

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum,

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tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, per-

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703). As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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haps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

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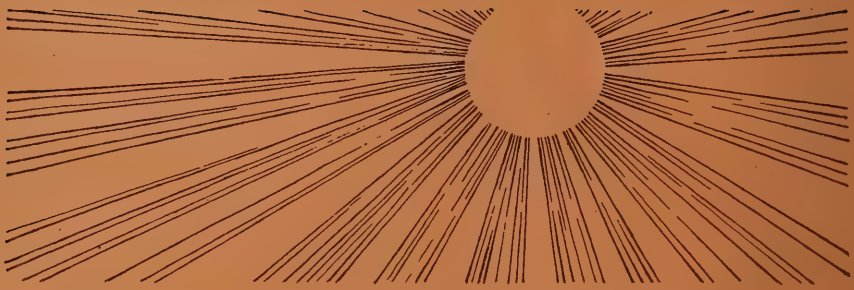
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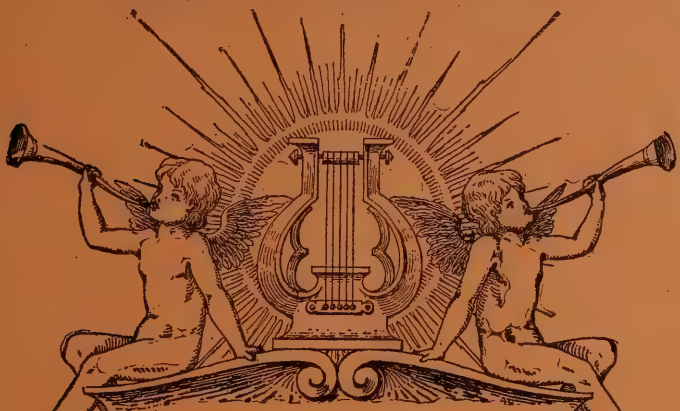
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Cherkassky, P.
Concert-master Theodorowicz, J.
Kreinin, B.
Kassman, N.
Hamilton, V.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Jacob, R.
Mayer, P.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
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Battles, A.

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Mimart, P.

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Horns.

Boettcher, G.
Pogrebniak, S.
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Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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The critics of New York thus describe his part in the remarkable performance of Toch's Concerto under Koussevitzky's direction (January 3 and 5):

LAWRENCE GILMAN, *New York Herald-Tribune:*—"It is not easy to imagine Toch's Concerto turned off more brilliantly, with an apter and more telling style, than Mr. Sanromá, the pianist of the evening, brought to it."

OLIN DOWNES, *N.Y. Times:*—"Mr. Koussevitzky was indeed fortunate in his soloist as the composer was fortunate in his conductor."

RICHARD L. STOKES, *N.Y. Evening World:*—"The distinguished assistance of Jesús María Sanromá, a youthful pianist, with a torero's lithe slenderness and deadly striking power of shoulder, resembled Vladimir Horowitz in charm and flare, controlled by the manliness and restraint of the Castilian."

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SONATA Op. 27 No. 1, in E-Flat Major.....Beethoven
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Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy Nocturnes

a. Clouds.
b. Festivals.

Honegger "Rugby," Orchestral Movement

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"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures



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are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

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Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

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" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

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"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.



"Rugby: Mouvement Smyphonique," Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

As the story goes, the "sport" editor of a Parisian journal talked with Honegger in 1927. The latter told the journalist that he could imagine a symphonic poem which would picture in musical equivalents the impressions of a football game. The journalist then published an announcement that Honegger was at work on this symphonic poem. (This statement crossed the Atlantic and was the subject of comment more or less jocose). At first, Honegger was only amused; later he took the matter seriously. "Rugby" was the result.

The new Symphonic Orchestra of Paris asked Honegger for "Rugby," that it might perform it at its first concert on October 19, 1928, at the Théâtre des Champs-Élysées. The programme also included Beethoven's overture "Leonore," No. 2; Franck's Symphonic Variations (Alfred Cortot, pianist); Mendelssohn's "Italian" Symphony; Bach's Brandenburg Concerto, No. 2, and Debussy's "Iberia." Ansermet conducted "Rugby" and "Iberia"; Louis Fourestier conducted the music by Bach, Beethoven, Mendelssohn, and Franck.

The following description of "Rugby," written by André George, was published in *Nouvelles Littéraires* of October 27.

The End
of a
Perfect Day

White Rock
The leading mineral water

"Locomotive engines (the reference is to Honegger's 'Pacific 231'*), football are the favorite sports of the composer. Do not tell me that these have nothing to do with music. For the born musician, music is to be seen in everything; besides, in this symphonic movement of about a dozen minutes, do not expect to find details of the game, the course of the ball, and especially not the umpire's whistle. The work has not the parallelism of 'Pacific' with the subject; it is, it seems to me, one of the least "visual" works that Honegger has written. What is it, then, as music? For a Delacroix, the meeting of Wellington and Talleyrand is first of all a man in red by the side of a man in green. For a Honegger, this musical Rugby is first of all a 'movement of teams' (a mêlée of bodies=counterpoint, two camps=two themes), an advance, a lyric dynamism. Between the beginning in D major and the ending in the same key, there are naturally many intermediate 'passes'; but ensemble, with a single impulse, breathes an equilibrium, a healthfulness, a sportive joy, irresistible, and by the simplest means. The orchestration ('by threes' without the battery) is solid, without isolated figures, without decorative flourishes. It is also 'Olympic.' 'Rugby,' conducted by Ansermet

*Performed by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 10, 1924; April 1, 1927.

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with a fire and a precision like that of the work itself, excited enthusiasm without a shadow of dissent."

• • •

Henry Prunières wrote from Paris on October 20, 1928, to the *New York Times:*

"'Rugby' belongs in the same category with 'Pacific 231,' but in my opinion is superior to that work. 'Pacific' contained a quality of descriptive realism, especially in the locomotive theme with its whistlings and puffings, which rather shocked me. In the case of 'Rugby,' all materialistic descriptions have been omitted. The different phases of the game, the tacklings, the escape of a player with the ball, the pursuits—all these incidents can be expressed by figures of geometric precision, which mysteriously find their equivalent in the play of the counterpoint. Thus there is a continuous interchange of visual and dynamic impressions, but no lyric or impressionistic descriptive matter.

"There is still another difference between 'Rugby' and 'Pacific.' The latter carried us to the realm of the machine, where everything was abrupt, hard, and inflexible; 'Rugby' shows us men—struggling, fighting, playing. They are not links and rods, but sensitive human organisms. These distinctions are wonderfully expressed in the music.

"The composition is constructed somewhat in the manner of a symphonic scherzo. Abrupt, broken, syncopated rhythms marvelously express the feeling of frustrated effort we experience on seeing a Rugby game.

"The music is precipitate from beginning to end, with sudden stops and alternations of the counterpoint in two or three parts and



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crashing polyphonies. All this is treated in masterly fashion with both power and subtlety.

"I am not so convinced as the editor of the programme about the composition being in D major, but I have to confess that the impression it gives to the ear is less atonal than 'Horace Vainqueur' or 'Pacific.' In places one can distinguish bi-tonal combinations. The orchestra is purposely held back in order to preserve the contrapuntal lines in all their integrity. There is no banging. This complete suppression of the percussion instruments by a composer who as a rule delights in using them—and usually with much skill—

"The composition as a whole gives the impression of youthful vigor and agility. Nothing could be more wholesome or sturdy.

"What I most like in Honegger is his creative force, sure of itself. He makes use of a varied and pungent counterpoint, without suggesting a 'return to Bach'; he does not consider himself obliged to write Beethovian or Scarlattian concertos simply because everybody writes them, and would rather not be 'à la page' than write romances in the style of 1860, 'flavored' with false notes. He has a large vision and goes his own way without bothering about passing infatuations or the fashions of the day. He is in all respects a great musician.

" 'Rugby' opens a new period. Sport has, after many abortive experiments, definitely entered the realm of music.

"In reality, it is impossible to consider music as a cloistered art secluded from all contact with actual life. It should find its inspiring subjects in the tastes and emotions of our own age. Already the machine and the factory, both of which occupy so commanding



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a place in our lives, have inspired powerful works of Hindemith, Prokofieff, and Honegger. The time is ripe for sport, which today, as in the time of ancient Greece, has become a kind of religion, also to provide such inspiration. The rhythm of a car racing at one hundred miles an hour, the posture of tennis players, the speed of the runners, can be translated in a hundred different ways into music.

"Debussy understood this perfectly. That delicate poet of tone wrote for Nijinsky that interesting ballet, 'Jeux,'* a masterpiece which has always been misunderstood.

"Let us hope that 'Rugby' will induce the young composers to quit the childish nonsense in which for the satisfaction of a few snobs they are indulging, and that they will find in the healthy emotions of sport and in the sight of man's creative activity a powerful inspiration for their art."

* * *

Pierre de Lapommeraye, reviewing "Rugby" in *Le Ménestrel*, noted, in "this young and powerful composer, an evolution, analogous to that observed for some time in Stravinsky: a return to sobriety in writing, to the classic form, and to tonal unity. . . . It ('Rugby'), conceived according to the traditional plan of the sonata, makes no appeal to any picturesque element, and especially not to any percussion instrument. It is a symphonic poem reduced to the elements of pure music."

* "Jeux" was performed for the first time in the United States by the Boston Symphony Orchestra, Mr. Monteux conductor, in Boston, on January 2, 1920.

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"America," an Epic Rhapsody Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living in San Francisco)

This Rhapsody was unanimously selected as the winning composition among ninety-two manuscripts submitted in *Musical America's* "symphony contest." The prize was awarded to Bloch in June, 1928. The jury, consisting of five conductors, Messrs. Walter Damrosch, Hertz, Koussevitzky, Stock, and Stokowski, agreed upon "December 20, 21, as the dates of the first performances in New York, San Francisco, Boston, Chicago, and Philadelphia."

The following description of "America" was published in the *New York Times* of November 11, 1928:

"The title-page bears the inscription from Whitman: 'O America, because you build for mankind, I build for you.' On another page is found the dedication:

" 'This symphony has been written in love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration.'

"The symphony embodies a conception indicated by the composer: 'A Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, said Whitman: "To hold men together by paper and seal or by compulsion is of no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants." '

"The composer explains that in composing the symphony, not only in its spirit but in its form, he has been inspired by this very ideal: 'The anthem which concludes the work, as its apotheosis, symbolizes

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the Destiny, the Mission of America. The symphony is built entirely upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form.

"'It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope.'

"A large orchestra, including small flute, English horn, bass clarinet, contra-bassoon, celesta, two harps, organ, and many percussion instruments, such as the small tambourine, bass drum, gong, triangle, wood box, Indian drum, Glockenspiel, two anvils (one higher than the other, struck with a hammer), one steel plate (deep) struck with a heavy hammer, and one automobile horn (*ad lib.*) are asked for this symphony.

"It is in three movements. The first has the caption: '1620. The Soil—The Indians—England—The *Mayflower*—The Landing of the Pilgrims.' The second, '1861–1865—Hours of Joy—Hours of Sorrow.' There is here another Whitman quotation:

"'I hear America singing, the varied carols I hear. . . . Each singing what belongs to him or her and to none else. Singing with open mouths their strong, melodious songs.'

"The third movement is '1926 . . . The present . . . The future,' and again from Whitman, 'As he sees the furthest, he has the most faith.'

"It will be seen that a whole synthesis of America's historical and spiritual development is indicated. Apparently Bloch is writing programme music. He has used a 'programme' as a kind of background for the expression of moods, retrospects, prophecies. His

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musical synthesis is crowded with thematic material that has come from the soil. There are various captions and explanations in the score, and precise indications of the passages which they suggested. 'The Soil' underlines the opening measures. There are heard Indian songs—festive songs, war songs, songs of death. An old English march is the passing reference to England, from which the Pilgrims were driven. Then, anticipating the anthem, is heard, mysteriously, from far away, 'The Call of America,' and 'The Sea.' Then 'Struggles and Hardships,' and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the caption, 'Loneliness,' and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, 'Building Up a Nation.' . . . The Love of the Soil Comes into the Hearts of the Pilgrims.' 'Old Hundred' is heard; 'In God We Trust'; under the closing measures, 'Faint Hopes in the Future.'

An old Southern song opens the second movement. It is heard on the English horn. There are old reels, hornpipes, and melodies of Stephen Foster, then sterner stuff, and a tragic end: 'O Captain! My Captain!' Jazz, materialism, rush, and nervous desperation are the keynotes of the beginning of the finale. There follow more idealistic and prophetic strains, and at last the anthem, proclaimed with all the power of the orchestra, 'America! America!' "

* * *

These compositions by Bloch have been performed in Boston by the Boston Symphony Orchestra:

1917. March 23. "Trois Poèmes Juifs" for orchestra. Dr. Muck, conductor.

1919. November 14. Two Psalms for soprano and orchestra. Psalm 137, "By the Rivers of Babylon"; Psalm 114, "When Israel Went out of Egypt" (Povla Frijsh, soprano). Mr. Monteux, conductor.

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1921. April 29. Two Poems: "Winter," "Spring." Mr. Monteux, conductor.

1923. April 13. "Schelomo" ("Solomon"), Jewish Rhapsody for violoncello and orchestra (Jean Bedetti, violoncellist). Mr. Monteux, conductor.

1925. December 11. Suite for viola (Jean Lefranc) and orchestra. December 24. Concerto Grosso for string orchestra with piano obbligato (Jesus Maria Sanroma, pianist). Mr. Koussevitzky, conductor.

1926. April 16. "Trois Poèmes Juifs." Mr. Koussevitzky, conductor.

* * *

In 1916 Bloch talked with a representative of *Musical America:*

"My birthplace? Geneva, the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied with Jaques-Dalcroze. When I was sixteen, I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius, will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my first symphony in Munich, and then went to Paris."

Let us add that Bloch's father was a Jewish merchant. Bloch studied solfège with Jaques-Dalcroze and the violin with Louis Rey between 1894 and 1897. At the Brussels Conservatory (1897–99) he studied composition with François Rasse. The years 1897–99 were spent at Frankfort. Bloch returned to Geneva from Paris in 1904, became a bookkeeper in his mother's shop, and gave his spare hours to composition. In 1909–10 Bloch conducted orchestral concerts at Neufchâtel and Lausanne. From 1911–15 he taught composition and æsthetics at the Geneva Conservatory. He came to America as conductor for the dancer Maud Allan,* and in 1917 taught at the David Mannes School of Music. In 1920 he was appointed director of the Institute of Music, Cleveland, Ohio. He resigned this position in June, 1925.

His chief works are as follows:

1900. Symphonic poem, "Vivre—Aimer."

1901–02. Symphony in C-sharp minor. Produced in 1910 and warmly praised by Romain Rolland. Bloch wrote that it was "refused by the majority of conductors in Europe because it was unknown."

1904. "Macbeth," lyric drama in three acts with prologue (seven scenes), libretto based by Edmond Fleg on Shakespeare's tragedy, was begun. Lucienne

*He made his first appearance in New York as a conductor on October 16, 1916, when the Maud Allan orchestra accompanied the dancer and Bloch's "Hiver—Printemps" was played.

Bréval* was instrumental in obtaining the production at the Opéra-Comique, Paris, on November 30, 1910. There were ten performances that year†

1904. "Hiver—Printemps," orchestral poem.

1906. "Poèmes d'Automne," for voice and piano, or orchestra.

1913. "Cycle Juif." "Trois Poèmes Juifs," for orchestra.

1913–15. "Psaume 114," "Psaume 137," for soprano and full orchestra; "Psaume 22" for baritone and full orchestra. Text translated into French by E. Fleg from the Hebrew. Produced in New York, May 3, 1917.

1913–16. Symphony, "Israel," for full orchestra. Two movements comments complete. Produced in New York, May 3, 1917.

1916. "Schelomo," Hebraic Rhapsody for violoncello and full orchestra. Produced in New York no May 3, 1917 (Hans Kindler, violoncellist).

1916. Quartet, B major, for strings. Produced in Boston by The Flonzaley Quartet, January 8, 1917.

1916. "Symphonie Orientale," on Jewish Themes.

1917. "Orientale," for full orchestra. "Jezebel," opera, not yet completed. Sketches for other Jewish works.

"Baal Shem" or "Three Pictures of Chasidic Life" for violin and piano. First performed by Bronislaw Huberman, violinist, in New York, on March 21, 1924; Siegfried Schultze, pianist.

1924. Concerto Grosso for strings and pianoforte. Cleveland, Ohio. Institute of Music, June 1, 1925: Walter Scott, pianist; Mr. Bloch, conductor. First public performance, August 15, 1925, at the Hollywood Bowl, Los Angeles. Mr. Bloch, conductor.

*Lucienne Bréval, whose real name is Berthe Agnès Lisette Schilling, was born at Berlin on November 4, 1869. As a pupil of Warot at the Paris Conservatory, she took in 1890 a second prize for singing, and as a pupil of Giraudet, a prize for opera. (At the age of 17 she took a prize for piano-playing at the Geneva Conservatory.) She made her début at the Paris Opéra on January 20, 1892, as Sélika in "L'Africaine." She remained at the Opéra until 1900, having been the first to take the leading parts at that house in "The Valkyrie," "The Black Mountain," "The Mastersingers," "La Burgonde." In 1901 she created the part of Griselides in Massenet's opera, but she returned to the Opéra in 1902; creating Vita in "L'Etranger," Sephora in "Fils de L'Etoile," Ariane in "Ariane," Lady Macbeth in Bloch's opera, and Armide and Phèdre in the revivals of Gluck's "Armide" and Rameau's "Hippolyte et Aricie." She sang in Boston, as a member of Grau's Metropolitan Opera Company, Valentine (April 2, 13, 1901); Brünnhilde (April 9, 1901)—first time she sang the part in German; Chimène in "The Cid," (March 14, 1902), first performance of the opera in Boston; Valentine, March 19, 1902. Her voice was warm and rich. She was a handsome woman and an excellent actress.

†Macbeth, Albers; Macduff, Vieuille; Duncan, Feodoroff; Le Portier, Delvoye; Malcolm, Mario; Le Meurtrier, Azéma; Banquo, Jean Laure; Lennox, Gilles; Le Viellard, Payan; 1re Apparition, Guillamat; Le Serviteur, Pasquier; Lady Macbeth, Mme. Bréval; Lady Macduff, Mlle. Vauthrin; Une Sorcière, Mlle. Brohly; Une Apparition, Mlle. Raveau; Une Sorcière, Mlle. Charbonnel; Une Sorcière, Mlle. Espinasse; Le Fils de Macduff, Mlle. Carrière; Fléance, Mlle. Fayolle; Un Enfant, La petite Privat. Franz Ruhlmann conducted.



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PROGRAMME

Beethoven Overture to "Leonore" No. 3, Op. 72

Satie "Gymnopédies" (Orchestrated by Debussy)

Honegger "Rugby," Orchestral Movement

Bloch "America," An Epic Rhapsody
(In Three Parts)

I. Poco lento
(. . . . -1620)
The Soil—The Indians(England)—The Mayflower—
The Landing of the Pilgrims.

II. Allegretto
(1861-1865)
Hours of Joy—Hours of Sorrow.

III. Allegro con spirito
(1926-)
The Present—The Future.

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Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished,

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and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

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Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three "Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these dieties stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæns of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements similar to the exercises of the palæs-

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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tra* and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

* * *

An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was "formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies."† The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He has already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Cluo, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of "The Blessed Damozel" and of "Cinq Poèmes." "It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of 'Pelléas and Mélisande'" (Jean-Aubry).

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wrestling and of the pancration, while the gymnasium was only for beginners. The pancration consisted of boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did not find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. For a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festivals, see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).

†"Erik Satie," by Jean Cocteau, in *Fanfare,* London, October 15, 1921. This article was intended to precede the Satie Festival at Brussels on April 12, 1921. It could not be delivered owing to the illness of the author.



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Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his "Le Fils des Étoiles," also "Sonneries de la Rose† Crois." The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel "La Panthée," Satie wrote a "theme." There is the "Prélude de la Porte héroïque du Ciel."

He gave singular titles to early compositions: "Véritables préludes flasques (pour un chien)"; "Trois Morceaux en forme de poire"; "En habit de cheval"; "The Dreamy Fish"; "Airs to make one run"; "Things seen right and left" (piano and violin)." He told pianists that they must play a piece "on yellow velvet, dry as a cuckoo, light as an egg"; or "in the most profound silence," "with hands in the pockets," "like a nightingale with the toothache." He would write a programme: "This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps." He wrote for other compositions: "Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority." Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, "Debussy and Ravel have done me the honor to say that they found certain things in my music—perhaps —it hardly matters—if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage—they are too rare."

He knew his hour of glory when his "Socrate," a symbolical drama for voices and orchestra ("Plato, Portrait of Socrates, Banks of Ulysses, Death of Socrates"), text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with "the Six," but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauget and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as

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"an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner." Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

Jean Cocteau admired him to the last. "One of Satie's charms," he wrote in 1918, "is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work."

Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only as a humorist. Henri Prunières, not at all unfriendly, wrote: "He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In 'Parade,' and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre."

His chief works of large proportions are "Socrate," "Parade" (produced by the Russian Ballet in Paris in May 1917); "Relâche," ballet produced by Rolf de Mare's Swedish Ballet in Paris, December, 1924.

Among his earlier works are many pianoforte pieces: Ogives (1886), Sarabandes (1887), Gnossiennes (1889), Pièces Froides (1897), Morceaux en Forme de Poire (1903), Aperçus désagréables (Pastorale, Chorale, and Fugue), En habit de cheval (Chorale, Litanic Fugue, another Chorale, and Paper Fugue); Véritable préludes flasques (pour un chien); Descriptions automatiques (April, 1913); Embryons desséchés (June, 1913); Croquis et agaceries d'un gros bonhomme en bois (July, 1913); Chapitres tournés en tous sens (August, 1913); Vieux séquins, vieilles cuirasses; Heures séculaires et instantanées; Trois Valses distinguées du précieux dégoûté. (Note some of the titles of pieces in these collections: Tyrolienne turque (as orchestrated, produced in 1919); Affolements granatiques; Fugues à tatons; Celle qui parle trop; La Diva de l'Empire; Je te veux; Le Picadilly; Poudre d'Or; Avant-dernières pensées; nocturnes.)

For Orchestra: In addition to music for "Le Fils des Etoiles": "Upsud" (a "Christian ballet for one person"); the prelude to Jules Bois's play, "La Porte Héroique du Ciel" (1893), orchestrated by Roland-Manuel; "Je te veux," orchestrated, a "pseudo-sentimental" wâltz; "Les Pantins dansent," after a poem by Valentine de Saint-Point (1912), orchestrated by Roland-Manuel; a burlesque, "Le Picadilly" (orchestrated); "Trois petites pièces montées" (1920). "Aventures de Mercure, poses plastiques de Picasso" (Mme. Lopovka), was announced for performance in Paris in April, 1924.

Songs: "Je te veux," "Tendrement," "Trois poèmes d'amour," "Le Chapelier," "Daphénéo," "La Statue de bronze," "Les Ludions."

It was said in 1922 that he was working on an opera, "Paul et Virginie," in three acts, text by Jean Cocteau and Raymond Radiguet. The latter died before Satie.

"Rugby: Mouvement Symphonique" Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

For Notes see page 12

"America," an Epic Rhapsody Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living in San Francisco)

For Notes see page 17

WHERE OPERA FAILS: SOME GASTRONOMIC REFLECTIONS

(By H. E. Wortham in the *Daily Telegraph*, London, May 26, 1928)

It is too much to expect that opera, bemused as it is with the cruder emotions and the purple passages of life, should have attempted to embrace gastronomy in its would-be synthesis of the arts. But when one remembers that eminent composers have not infrequently been epicures—Rossini and Wagner being two conspicuous examples—and that singers are notorious for their addiction to the pleasures of the table, it is rather surprising that the characters of opera, on the rare occasions when they are permitted to dine, have to do so with such conspicuous discomfort.

There is Scarpia, for instance. He has the makings of a gourmet, and in a less troublous world than Puccini's he might have been able to follow the quiet gleam which sapidity sheds on its votaries, subduing the baser passions and ensuring that your true gastronomer shall rise from the table a better as well as a stronger man. But he is never given a chance, poor fellow!

Puccini loads the dice against him from the very beginning of that fatal supper. He is told, for instance, to show agitation and dis-

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quietude, and to look at his watch from time to time. Could there be a more inauspicious start for any meal? Yet he is sufficient of a connoisseur to dislike music whilst he sups—where Don Giovanni fails sadly—and he rises to shut the window when the Gavotte from the Palace is heard. In other small things he shows that potentialities of finer living were his—he wipes his glass Bordeaux fashion, only to spoil the gesture by drinking Spanish wine, and he admits to the curiosity which the gourmet shares with all other Seekers in asserting that he wishes to taste of as many of the "opera divina" as he can, though here he is not confining himself to food and drink, as the honourable epicure should do.

Scarpia fails, and it is better not to waste sympathy on such an unpleasant creature. All the same, he might have been capable of better things, as he shows in his half-aside, after Mario has been taken away: "My poor little supper has been interrupted."

Another supper, interrupted in even more signal fashion, was the last which Don Giovanni enjoyed upon this earth. The Don's appetites were all cast on the heroic scale. He lived intensely, and not least so when he sat down to dine. Nowadays gormandising has gone out of fashion. The craze for speed has involved gastronomy, and even the dinners of the Edwardian age seem overlong to the present generation. But we should not forget that Brillat-Savarin considered the finest type of gastronome to be a combination of the gourmet and the gourmand, of the man whose discrimination was as nice as his appetite was insatiable. So Don Giovanni has claims to be considered the greatest character opera has produced in this particular category, "Ah; che barbara appetito Che bocconi da gigante," remarks the half-wistful, half-admiring Leporello, who hovers between wonder at his master's freedom with knife and fork and fear that there will be nothing left for himself.

Don Giovanni's own enjoyment is undisguised. "Ah, che piatto saporito," he remarks of one dish, which an English translator (not Professor Dent) renders, "Why, this cream would honor 'Gunter.'" A delicious tribute to a rendezvous which throughout the Victorian era was the polite resort for afternoon tea—as it is

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still. One discovers why the translator has made Don Giovanni thus extol Gunter when Leporello interjects that his master is hungry as a hunter. Much may be forgiven a poet in research of a rhyme, but the fact that in the process he makes Don Giovanni extol a cream—perhaps even an ice cream—when your true gourmet considers that real sweetness only lies in savoury things, is as serious a reflection as has ever been made on the Don's taste. There is another point which shows the Don to be a gastronome—at least his rebuke to the statue of the commandant for arriving late to the dinner may be considered as an indication that he himself recognized the virtue of punctuality.

Still, it would be idle to assert that Don Giovanni's last dinner has any real comfort in it. And when the mind runs over the banquets, the petit soupers, even the cafés au lait of opera, it is difficult to discover anywhere much of that quality which we profess to prize so much nowadays. Certainly it is not to be found in the "orgia" which comes near the beginning of "The Huguenots." Of all stage meals, that is usually the stagiest. Never are the flagons more palpably empty, the platters more obviously filled with dummies, and the tune, which rocks to and fro round the third, the weakest note in the scale, adds to the emptiness of the scene. It is so easy, alas! to cast stones at poor old Meyerbeer.

But all composers are much of a muchness when they allow their creatures to nourish themselves. "Oh! those delightful suppers of the Quartier Latin," one reads in the explanatory letterpress of Act II. Yet how do Marcel and Schaunard and Colline react to the menu at the Café Momus? They do not take the waiter for counsellor, as does the wise diner, asking his advice, and even following it when it agrees with his own inmost convictions—those convictions which have their origin in the profoundest persuasions and beliefs of the salivary glands. By no means. They simply shout for anything they see written down. Schaunard orders venison and lobster (an impious combination), Marcel turkey, and

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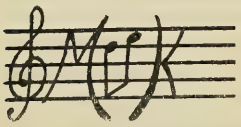
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On the whole, Louise's father is as well treated as anyone. He comes home, and kisses his charming daughter in the reposeful key of D-flat, he serves the soup to the common chord of straightforward F major, and has four quiet bars, mainly in D-flat, in which to consume it—one prays it may not be too hot! The ragoût enters less invitingly to the key of C major, but by the time the honest father has begun to serve it we have modulated to the minor, and all sorts of harmonic adventures follow before the good fellow wipes his mouth and sucks the ends of his moustache in D-flat once more—the key of sound digestion, in which fathers post-prandially embrace their daughters. After that one feels that C major is good enough a key to light his pipe in. Louise's father may have been a hardly-used proletarian, but at any rate he has been allowed to sup with a comfort vouchsafed to none of the grandees of opera.

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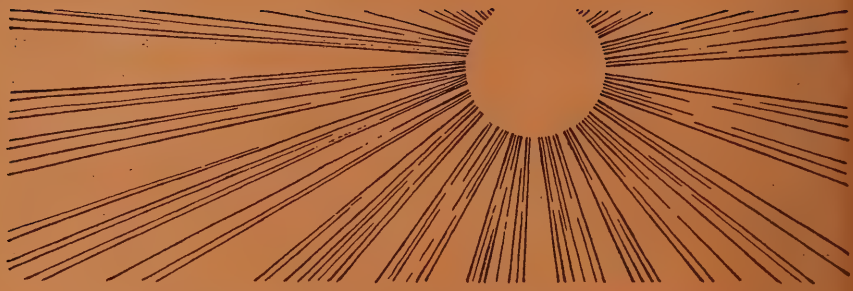
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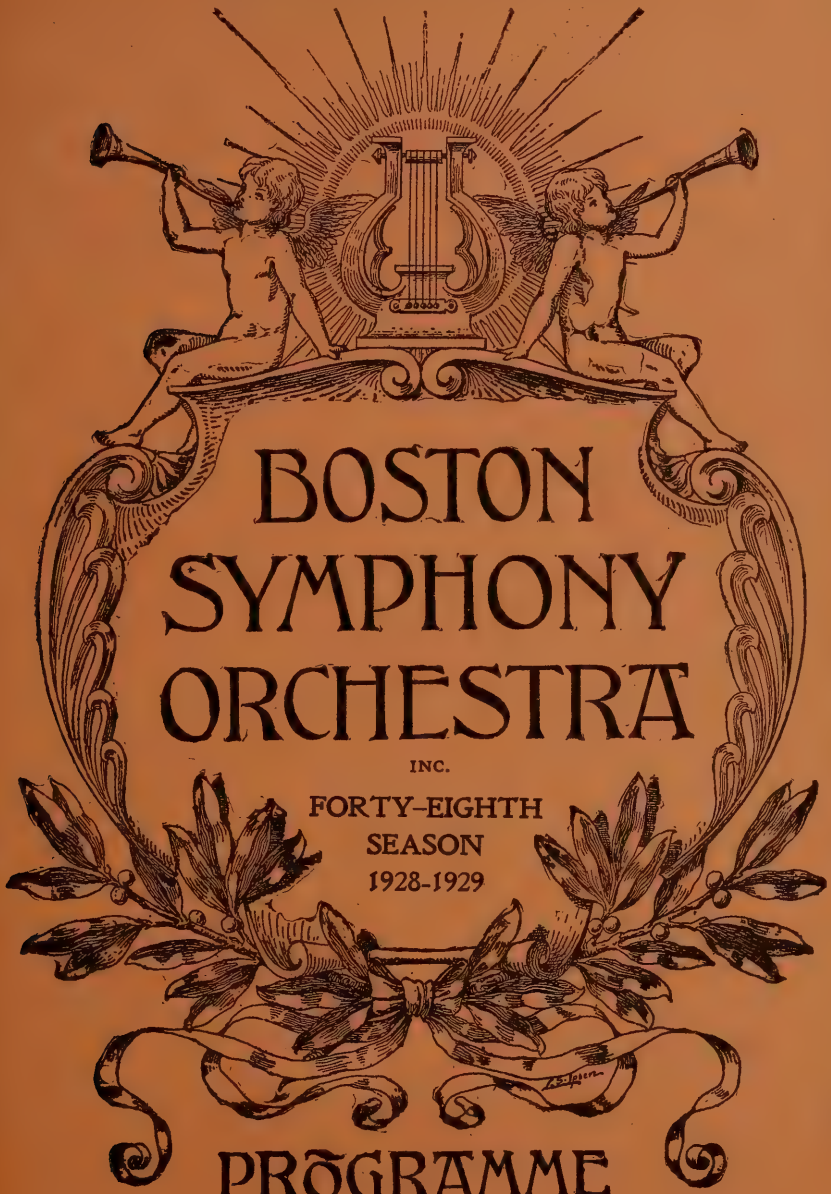
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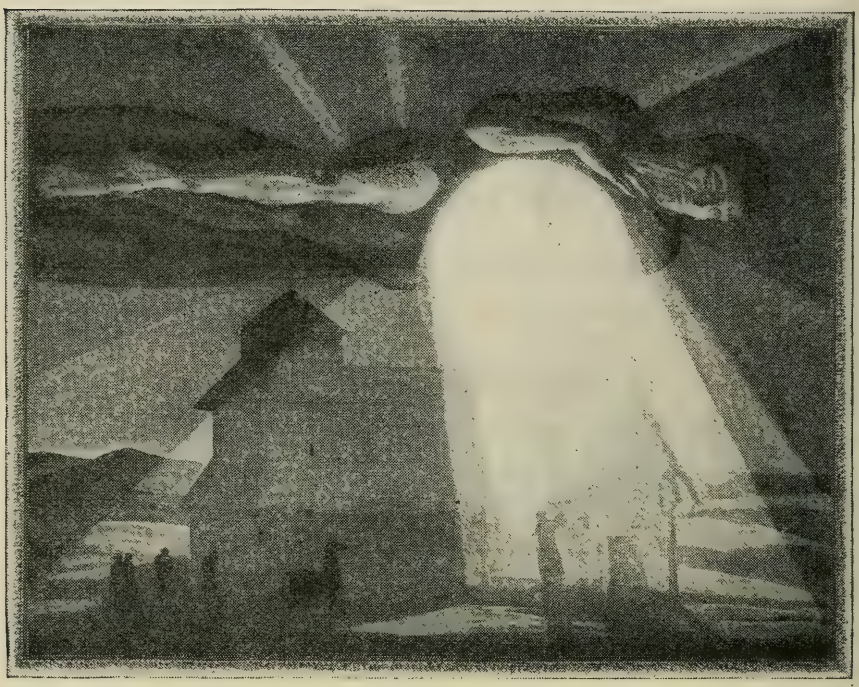
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THURSDAY EVENING, MARCH 7

AT 8.30

PROGRAMME

Foote Suite in E major for String Orchestra, Op. 63

I. Prelude.
II. Pizzicato and Adagietto.
III. Fugue.

Strauss . . . "Also Sprach Zarathustra," Tone Poem Op. 30
(Freely after Friedrich Nietzsche)

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There will be an intermission after Strauss's "Also Sprach Zarathustra"

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Suite, E major, Op. 63, for String Orchestra. . Arthur Foote

(Born at Salem, Mass., on March 5, 1853; now living in Newton Centre, Mass.)

When this Suite was performed for the first time at the concerts of the Boston Symphony Orchestra in Boston, Mr. Fiedler, conductor, on April 16, 17, 1909, Mr. Foote kindly furnished the following sketch of the composition:—

"The Suite was finished in 1907, but with a different second movement; the second movement played to-day was written in 1908.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

The Suite, dedicated to Max Fiedler, was published in 1909.



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TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDR. NIETZSCHE), OP. 30 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897, Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. Later performances by this orchestra in Boston: March 17, 1900; February 6, 1909: January 22, 1910; November 4, 1911; January 23, 1915; April 28, 1916; October 20, 1922.

Friedrich Nietzsche conceived the plan of his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at

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Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my

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homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.' "

* * *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou

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resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond man.*† Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful*

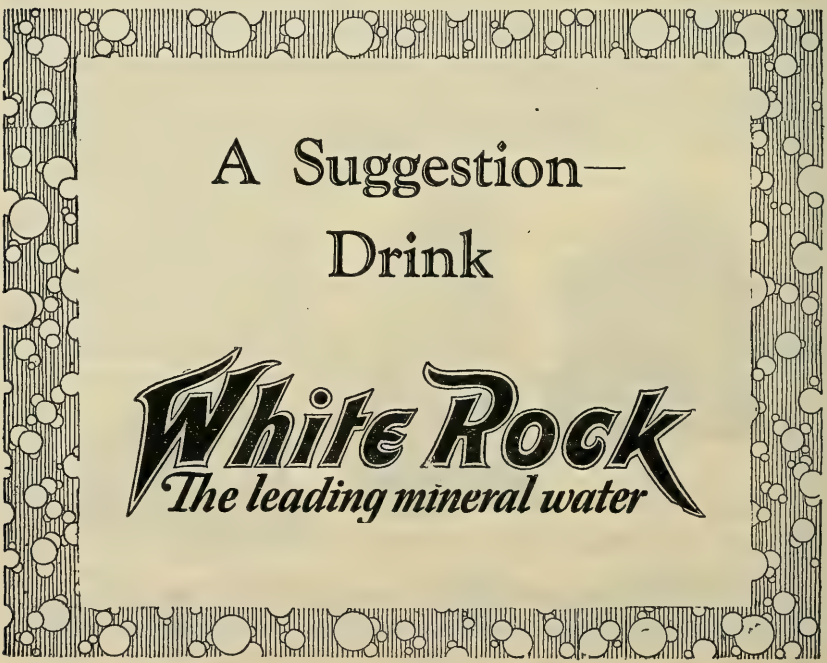
*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

†"Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.



to earth and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake



Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great



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Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, and odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

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"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different.* We *seek* different things . . . ye and I. For I seek more *security.* . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity.*'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."



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TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.
Something never stilled, never to be stilled, is within me

Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
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O man, take heed!
TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe–delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

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"Pictures at an Exhibition" (Pianoforte Pieces arranged for Orchestra by Maurice Ravel)

Modest Petrovitch Moussorgsky

(Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living near Paris)

Ravel has an intimate acquaintance with Russian music. It is said that his memory is remarkable; that he can play at request passages from the whole musical literature of Russia, even from the operas of Serov.* Praising Moussorgsky's "Tableaux d'une Exposition" one day when he was talking with Mr. Koussevitzky, the latter asked him if he would not orchestrate them for his use. He gladly acceded to the request, and the Suite in this form was produced at Mr. Koussevitzky's concert in Paris on May 3, 1923. The Suite was performed again in Paris at a Koussevitzky concert on May 8, 1924.

Ravel's was not the first nor the last orchestration of the pianoforte pieces. Eight of the pieces, orchestrated by Toushmalov, were performed at Leningrad on December 12, 1891. (This Suite was played at Chicago by the Chicago Symphony Orchestra on March 19, 20, 1920.) Sir Henry Wood afterwards tried his hand at orchestration for his concerts in London.† Leonidas Leonardi, a pianist and composer in Paris, orchestrated the Suite, which was performed at a concert of Russian music at the Salle Gaveau, by the Lamoureux Orchestra led by Leonardi as late as June 15, 1924.

"Ravel," says Dr. Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as much as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells. Only in one movement, 'Il Vecchio Castello' ('The Old Castle') is the xylophone employed.

"The rights of all Moussorgsky's compositions are held by the publishers Bessel, and these rights are still defended in Paris. Mr. Koussevitzky, therefore, had to ask permission from this firm for Ravel's orchestration. The Bessels granted permission on the condition that Mr. Koussevitzky should not rent or give the score to any other conductor even at a Koussevitzky concert; for they said this orchestration could not be of advantage to them. After the great success of Ravel's orchestration, they ordered one by Leonardi, whose idea of the art is very remote. The Parisian press found Leonardi's work, performed only once and under his own direction, a rather 'temerarious attempt' (the expression used by Gustave Samazeuilh and Paul Le Flem) after Ravel's masterpiece."

Oskar von Riesemann, in his "Moussorgsky" (New York—Alfred

*Alexander N. Kolajewitsch Serov, born at Leningrad in 1820, died there in 1871. As a musician he was self-taught. His chief operas are "Judith" (1864-5), "Rogneda" (1865), and "The Power of Evil" (1871). "Christmas Eve Revels" was left unfinished. The list of his compositions includes an orchestral Suite from this unfinished opera, incidental music to "Nero," two or three orchestral works, as "Gopak" and "Dance of the Zaporogne Cossacks"; a "Stabat Mater" an "Ave Maria," etc. Wagner knew him, and Tchaikovsky wrote that Serov "knew how to catch the crowd" by sensational effects. See the remarkable chapter about Serov, "A Victim of his Popularity," in Eric Blom's "Stepchildren of Music" (1926).

†Sir Henry Wood conducted this arrangement at the Hollywood Bowl on July 30, 1926.

A. Knopf, publisher, 1929) says that Toushmalov's incomplete orchestral version is in print: "a complete 'French' version by Maurice Ravel, which is the exclusive property of the Russian conductor S. Koussevitzky and is at present still in manuscript."

* * *

In the spring of 1874, a posthumous exhibition of drawings and water colors by the architect Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts, Leningrad. Hartmann, the son of a physician, born in 1834, died in 1873, and this exhibition, proposed by Vladimir Stassov, the art and music critic (1824–1906) was in memory of the artist.*

Moussorgsky, wishing to show his affection for Hartmann, thought he would pay him tribute by "drawing in music" the best of the sketches. We shall speak later of a remarkable letter written by Moussorgsky about Hartmann's death.

These "Tableaux d'une Exposition" for pianoforte were not published until 1886, although the manuscript is dated June 22, 1874.

Harold Bauer played the pianoforte Suite in Boston on February 24, 1917.

The first performance of Ravel's arrangement in the United States was by the Boston Symphony Orchestra at Boston, Mr. Koussevitzky, conductor, on November 7, 1924; the second was on December 3, 1926.

* * *

The original edition of these "Tableaux" contained the following argument:

"The motive that led to the composition of the musical work 'Tableaux d'une Exposition' was the exhibition in 1874 of drawings by the architect Hartmann, who up to his death had been Moussorgsky's intimate friend.

"The Introduction is entitled 'Promenade.' "

(Michel Calvocoressi, in his valuable Life of Moussorgsky, has this to say: "The Introduction 'Promenade,' which reappears several times as an interlude between the pieces, can be ranked among Moussorgsky's

*Hartmann was one of the designers of the Nijni Novgorod monument that, commemorating the 1,000th anniversary of the establishment of the Russian Empire, was erected in 1862.

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charming inspirations of his instrumental works. Here the rhythmic suggestion is precise and sustained: 'The composer,' says Stassov, 'portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend! One will say, no doubt, too many intentions, and not without a certain puerility; but the musical result is not the less interesting, if one wholly ignores explanation, and the most exacting will agree that, once this premise is granted, the music, whether it be imitative, descriptive, or representative, is good.' Nothing more supple, undulating, evocative than the sentences of this 'Promenade,' rhythmed ingeniously, sustained, persisting without monotony, thanks to the diversity of nuances.")

Moussorgsky himself was especially delighted with these "Promenades" and said his own physiognomy peeps out all through them. "The truly Russian theme, in 11-4 time, that is the foundation of the 'Promenades' is particularly fine."

I. Gnomes. A drawing of a little gnome dragging himself along on his short bandy legs; now crawling, now jumping. Moussorgsky's contemporaries were amazed by the audacious "realism" of this number.

II. Il Vecchio Castello: A troubadour sings a melancholy song before an old tower of the Middle Ages.

III. Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.*

IV. Bydlo. A Polish wagon with enormous wheels, drawn by oxen. Moussorgsky introduced a folk song.

V. Ballet of chickens in their shells. A drawing made by Hartmann for the staging of a scene in the ballet "Trilby."

VI. Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. Moussorgsky wrote to Stassov: "I hope to get Hartmann's Jews."

(This episode particularly attracted Ravel. Pierre d'Alheim in his "Moussorgsky" (Paris, 1896): "Two Jewish melodies, one replying to the other. One of them is grave, imposing, decisively marked; the other is lively, skipping, supplicating. One cannot be deceived in the two persons: one of them, the portly one, walks square-toed, like a dog with a pedigree; the other, the thin one, hurries along, dwarfs himself, twists about, like a puppy. He revolves in a funny way, courts a look from the other, begs. There is no doubt about them, one sees them—and the barking of the fat one who frees himself, in two triplets, from the bore, proves that Moussorgsky could draw from the pianoforte, as from the voice, as from the orchestra, comical effects.")

VII. Limoges. The Market-place. Market women dispute furiously.

VIII. Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently in the interior."

(" 'The Catacombs,' with the subtitle '*Sepulchrum romanum*,' are invoked by a series of sustained chords, now *pp*, now *ff*. Then comes

*Compare the description of Parisian children at their sports and with their quarrels in Marcel Proust's "A la recherche du temps perdu."—P.H.

under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme."—*Calvocoressi.*)

"IX. The Hut on Fowls' Legs. The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar."

(In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Calvocoressi calls attention to the middle section, Andante Mosso, as presenting an example of purely musical suggestion that is perhaps unique in the composer's instrumental work. "It is important to note that this piece, with the mysterious atmosphere of the episode, is the only one after 'The Night on Bald Mountain' in which Moussorgsky invoked the fantastic creations of national folk-lore, dear to all his colleagues. Neither reverie, nor the picturesque elements of absolute music, suited his realistic temperament.")

"X. The Gate of the Bohatyrs at Kiev. Hartmann's drawing represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet."

When Hartmann died, Moussorgsky wrote on August 2, 1874, to Stassov about their common friend: "What a terrible blow! 'Why should a dog, a horse, a rat live on?'—and creatures like Hartmann must die! When Vitiuschka was last in Petersburg, I was walking home with him. . . . Dear old Vitiuschka turned white and leaned against the wall of a house. As I know that feeling by experience, I asked him (*carelessly*): 'What's the matter?' 'I can't breathe,' answered Vitiuschka. And in spite of that, as I know how prone artists are to

MOUSSORGSKY—BAUER

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get nervous heart-attacks (palpitations), I said, *still carelessly:* 'When you've got your wind again, old boy, we'll go on!' That was all I could say, when I knew that his death-warrant had been signed! What clumsy fools we are! . . . When I recall that talk, I feel wretched, because it was fear that made me a coward—I did not want to frighten Hartmann, and so behaved like a schoolboy. Believe me, Generalissimo, I acted to our friend Hartmann like a silly fool. Cowardly, helpless, mean! A man—and such a man—feels ill, and one comes to him with a silly 'Old boy,' and unmeaning, commonplace words, and feigned indifference, and all the rubbishy social conventions! And the root of all that is just vanity, the base coin of society. I shall not soon forget what happened, it will haunt me—perhaps I may grow wiser in time.

"That is the mischief of it all—that we never see the danger until a man is drowning or at the point of death. Man is a blockhead! And if he had a forehead seven feet high, he would still be a hopeless blockhead! All we little, little men are fools; so are the doctors, who strut about with the importance of gobbling turkeys, settling questions of life and death.

"This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True . . . but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onions, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created*—one must be a rascal to revel in the comforting thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation—it is a rotten morality! If Nature is only coquetting with men, I shall have the honor of treating her like a coquette—that is, of trusting her as little as possible, keeping all my senses about me when she tries to cheat me into taking the sky for a fiddlestick—or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is—like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again—what a fool I am! Why be angry when you cannot change anything? Enough, then—the rest is silence. . . ."

This letter, which might have been spoken by one of Dostoievsky's men, is in Paul England's translation of Oskar Von Riesemann's "Moussorgsky," to which we have already referred. One cannot praise too highly this book for its critical acumen, wealth of information, and biographical interest.

* * *

M. Calvocoressi has much to say about rhythm as the source of Moussorgsky's inspiration.

"The human movement and gesture have in all times provided rhythmic models for music. Furthermore, as gesture belongs to the natural language of the emotions, music offers with it essential and intimate correspondence, the correspondence of expression. This is why one has often neglected to notice the material, rhythmic correspondence, which nevertheless exists. According to the peculiar temperament of the composer, this descriptive music of a pantomimic order, born of a subject offering suggestions of emotional movements and gestures, will

be emotionally inspired, and the rhythmic correspondence will be accidental; or, on the contrary, the rhythmic transposition will dominate, and expression, emotion will be only secondary; it will result from the creation of a subject's equivalent.

"Thus conceived, this music, first of all graphic, not pretending to raise itself by generalization above the subject that inspired it, will best answer the needs of a realistic temperament, ambitious for immediate representation, a temperament that elaborates as little as possible what it observes. And this is nearly the only method of Moussorgsky in his instrumental works, or at least in those that are interesting.

"Regard closely these works, and you will see beyond doubt, that imagination as a motive has alone been capable of stirring the musical invention of the composer. Rhythmic transpositions, as a principle, provide a composer only units, themes to develop; the development should remain autonomous; so Moussorgsky cannot go very far. Once he has obtained his theme, he does not derive much from it, from inability to develop it, from want of feeling the emotional effusion that, more than the faculty of transposing rhythms, gives birth to a musical work (see, for example in 'Pictures at an Exhibition' the piece entitled 'Bydlo' whose theme is very poetic). Moussorgsky's imagination cannot even make definite an indefinite rhythmic suggestion (see 'At the Tuileries,' 'The Market at Limoges'). If rhythmic suggestion is absent, his music has not the slightest interest (see 'The Old Castle').

"On the other hand, subjects of a pantomimic order furnished Moussorgsky with a whole succession of motive-images more or less coordinated, and they, sustaining his musical imagination nearly as much as a text would have done, suggested no longer simple elements, but a frame. His best instrumental pieces have no other origin. . . .

"The study of the curious suite 'Pictures at an Exhibition' is especially significant from the point of view of this tendency towards graphic representation of movements and gestures."

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SATURDAY AFTERNOON, MARCH 9

AT 2.30

PROGRAMME

Frederick the Great . . . Symphony in D major, No. 3

I. Allegro.
II. Andante.
III. Allegro scherzando.

Sibelius Symphony No. 3, Op. 52

I. Allegro moderato.
II. Andantino con moto, quasi allegretto.
III. Allegro.

Strauss . . . "Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzsche)

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There will be an intermission after the symphony of Sibelius

Symphony in D major, No. 3 Frederick the Great

(Born at Berlin on June 24, 1712; died at Sans Souci, Potsdam, on August 17, 1786)

Frederick the Great visited the court of Frederick Augustus the Strong at Dresden in 1728, and there was awakened to love for music and the opera. Johann Joachim Quantz, a renowned flute-player (1697–1773), gave him lessons in Berlin, so that he became a fair player of that instrument. Karl Heinrich Graun (1701–1759), appointed conductor of the Rheinsberg orchestra (1735), and later busied with the Berlin Opera, taught him thorough bass and composition. Frederick wrote many flute pieces, also arias, marches, and symphonies in the Italian manner, the overture and some arias for "Il Re Pastore" (Charlottenburg, 1747), arias for "Galatea ed Acide" and "Il Trionfo della fedettà." With Algarotti, Villati, and Tagliazucchi, he wrote librettos for Graun's "Silla," "Montezuma," "I Fratelli nemici" and "Merope." Only a few of Frederick's compositions were published in his lifetime, and those were published without his knowledge.

Three of his four symphonies were for strings only. This one, written probably in 1743, is for strings, two flutes, two oboes, two horns, and a bassoon. The King wrote all the parts without assistance. He showed the score to Quantz, who corrected only a few notes which were wrong in the notation. This symphony was published at Nuremberg by Balthasar Schmid at the wish of Frederick's sister Wilhelmine, Margravine of Bayreuth, who thus wished to surprise pleasantly her brother. The chief theme of the first movement was taken by the King from Graun's 35th symphony. Frederick used the Allegro in 1747 as an overture to "Il Re Pastore." Three of the symphonies edited recently by Gustav Lenzewski were published by the Viewig house, Berlin-Lichterfelde. The original manuscripts are in the Berlin Library.

The symphony was performed at the Staatsoper, Berlin, on May 4, 1928. Erich Kleiber conducted. The solo flute players were Paul Luther and Martin Rössler. The programme also comprised the overture to Spontini's "Olympic," Meyerbeer's Fackeltanz No. 2, Weingartner's Lustige Ouvertüre and Strauss's "Heldenleben."

* * *

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When Frederick was young, his clavier teacher was the Cathedral organist Gottl. Hayne. It was in 1728 that Frederick began to take lessons on the flute from Quantz, who was so strict that the following story was told: C. P. E. Bach once asked this riddle: "What is the most fearsome animal in the Prussian Kingdom?" No one could say; then Bach answered: "Madame Quantz's lap-dog. He is so terrible that Madame Quantz herself is afraid of him; Quantz is afraid of his wife, and the greatest monarch on earth is afraid of Quantz." The King heard this, and said to the Marquis d'Argens: "My dear Marquis, don't let Quantz hear this; for if he does, he will put us all out of office."

Frederick's father objected to music as a foolish luxury, so that the son while he was crown prince was obliged to practice in secret; but when he mounted the throne in 1740, he interested himself in opera, concerts, composition, and his own proficiency as a flutist; he also took a warm interest in the ballet; witness the famous adventure of the beautiful Barbarina, told by L. Schneider in his "Geschichte der Oper und des königlichen Opernhauses in Berlin"* (Berlin, 1852), by Carlyle, and others. The story that Frederick paid Quantz 2,000 thalers for each of his new compositions in addition to his salary is probably untrue, for Quantz wrote 300 flute concertos for the King, besides solos and exercises for his daily practice. It is more likely that Quantz received a yearly salary of 2,000 thalers; for each solo 25 ducats; for each concerto 100 ducats. Frederick played the flute four times a day: on getting out of bed, after the meeting of the cabinet-council, right after dinner, and in the evening, when, in earlier years, he was accustomed to play five concertos. J. F. Reichardt bore witness that Frederick's technic was not sufficient for difficult passages, and there was little fire in the performance of an Allegro. "It was perhaps a remarkable feature of his playing that he performed an Adagio with such deep emotion and such noble simplicity and truth that one seldom heard it without tears. 'Bravissimo'† has often escaped my lips after an Adagio. How is it

*An authoritative book to be consulted by all who wish to know about Frederick's connection with the opera, singers, and the ballet.

† As a rule, no one but Quantz dared to cry "Bravo"; but once, when Frederick was in good-humor, he asked Fasch to applaud him when he played well. This Fasch did, but only when Quantz was not in the room.

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possible, I thought to myself, that this emotional man could often from principle appear hard-hearted, so that the world regarded him as a man without feeling." In his later years Frederick seldom played the clavier, but his interest in it remained. All know how he welcomed J. S. Bach to Potsdam, saying to his musicians when about to play the flute, he received a paper from an officer: "Gentlemen, the old Bach has come."

We learn from Reichardt (*Kunstmagazin*) that when Frederick composed, he wrote down the upper voice in notation, and put in words what the bass and the other voices should be: "Here the bass goes in eighth notes; these measures for violins alone," etc. Then Agricola (as a rule) would translate the directions into notes.

Frederick did not care for ecclesiastical music. He once complained of an opera that it smelt of the church. He called Graun's "Tod Jesu" the "best opera" of that composer; but he would not hear it. As a lover of music, Frederick had strong prejudices. He heard little except that by Graun, Hasse, and Quantz. He could criticize shrewdly, as when he said of a certain popular aria by Graun: "It may please Tom, Dick, and Harry, but it is too long for the situation. A composer must avoid spinning out at too great length a deep and mournful mood." For the most he favored only German composers, but he had no liking for Gluck or Handel, nor for French and Italians, though he held French literature in the highest regard and prized Italian singers above all others. He once said that he would rather hear his horse neigh than a German sing.

Among his earlier compositions are a march composed in 1741; a march to Lessing's play, "Minna von Barnheim"; overture to Villati's "Galatea ed Acide" (also an aria for it); an aria from Hasse's "Cleofilde," changed and ornamented by Frederick for the singer Hubert; an aria for Graun's "Coriolano" (Frederick wrote also the text). Was the military march, "Der Hohenfriedberger" "the most popular of his compositions," written by him? Carl Freiherrn von Ledebur, in his "Tonkünstler-Lexicons Berlins" (Berlin, 1861), says that the royal authorship was questioned by many.



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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

SYMPHONY, C MAJOR, No. 3, OP. 52 JAN SIBELIUS

(Born at Tavastehus, Finland, on December 8, 1865; now living there)

This symphony, dedicated to Granville Bantock, is dated 1907 and was first performed at Helsingfors in that year. It was played at Leningrad in November, 1907, when the composer conducted. He conducted when the symphony was performed in London by the Philharmonic Society on February 27, 1908, and again on February 20, 1921, at a concert of the visiting Birmingham Orchestra.

The first performance in the United States was in New York by the Russian Symphony Society, Modest Altschuler, conductor, on January 16, 1908. It was played in Boston on November 9, 1928.

The performance in New York was said at the time by the leading critics to be wholly inadequate. In London the symphony was said by the *Times* to be "the most difficult kind of music to play, because every detail must be right or the result is manifestly wrong. . . . It is a remarkable work which seems to have more in common with the lately produced Fifth Symphony in E-flat than with the more elusive No. 4 in A minor. Simple, indeed almost conventional in structure, it is propelled forward by the muscular energy of its rhythms. One misses the slow movement, for the middle movement is too persistent in its tread to give one that feeling of breathing space, the reflection and the sentiment which the genuine slow movement affords. Writers about Sibelius generally talk of 'forests and lakes and northern psychology.' That is probably a polite way of saying that he makes them feel un-

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comfortable and un-homelike. He certainly does in this symphony, at one moment insisting on an idea until he compels the hearer to recognize that there is more in it than he thought, at another passing over almost carelessly something which he wants to linger over. In the end, however, he does convince one that he has said exactly what he wants to say in his own way, and one comes away from a Sibelius symphony with the sense of having gained an experience."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

* * *

As the symphony is dedicated to Granville Bantock, his article "Sibelius: The Man and Artist," published in the London *Times* of February 26, 1921, may be of interest:

"The visit to this county of Jean Sibelius suggests the desirability of our taking thought as to the significance of the career and work of this distinguished and very individual artist. Fifty years ago Finnish music was unknown, and, in the larger sense of the word, practically non-existent. It consisted mostly of rune-songs with the peculiar Finnish idiom of repeated notes, the verse being of the rhythmic structure adopted by Longfellow in 'Hiawatha.' Rather before this time (1835), however, a Conservatorium had been established at Helsingfors, and to this institution Sibelius—who was born in 1865—after studying law for a time, went as a

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pupil of Wegelius. Later, he studied at Berlin and Vienna; but fortunately this cosmopolitan training has not—as it so often does—obscured the peculiar racial characteristics of his work. It is to him, as the representative of Finnish music, that the land owes her present world-wide celebrity.

"His music is, in a peculiar sense, the outcome of the racial psychology and of its special embodiment in the 'Kalevala.' This is a collection of the floating rune-songs of the land woven by Lönnrött into an epic; and the striking character of these legends is vividly reflected in his music. One of his most arresting pieces—and one of the world's treasures in music—is 'The Swan of Tuonela.' Here we are transported to the River of Death in the gloomy underworld—akin to the Styx and Acheron of the Greeks—the conception being largely derived from the black rock-fissures and fjords of this wild northern land. Upon this River of Death floats the mystical Swan, coming to meet the spirits of the departed, and singing her wondrous song. The voice of the Swan is mostly a wild cor-anglais solo, and, once heard, can hardly be forgotten. In other works, such as 'En Saga,' 'Finlandia,' 'Pohjola's Daughter,' etc., the same mental individuality is felt, and many of the subjects have the ring of folk-song—though Sibelius says that he has never used actual folk-melodies, but always freshly conceived motifs—so completely does his mind work in unison with the racial mind, so true is he to type. This fact places his work in a category apart; there is nothing like it in the world.

"He has visited this country more than once before. He came over about 1900, at my invitation, to conduct his first symphony at Liverpool. His third was performed by the London Philharmonic Society; and in 1912 he conducted his fourth at the last Birmingham Triennial Festival. These works also have strikingly individual characteristics. He resembles the typical figure of the 'Kalevala,' Old Vaïnamoïnen, the singer and musician; he seems to be always seeking for 'the word of origin' which bestows power over the thing named; he is always seeking to refine away the superfluous, and to give *des idées seules,* as he says. There is little of the subsidiary material that 'sets the figure well on the picture'; all is simple, direct, sincere.

"Sincerity—that seems to be the essential nature of the man and the artist; and you can hardly be with him long without feeling it. And he is a true son of the soil. In his music the primitive savagery of wild and untamed races seems to stand out with naked

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distinctness; and we see a scene of rocks, mountains, caves, forests, and lakes, rolling mists and boiling surf, by the sinister light of storm; we feel how the iron has entered into the soul in this hard land where Winter keeps his relentless grip for six or seven months in the year. Yet there are tenderness and beauty too—real lyrical beauty; and no one can hear such songs as 'Was it a dream?' 'Black Roses,' or 'The Tryst,' without being deeply moved. Another point; there is little or no warfare—battle, murder, or sudden death. For with the Finns the hero has always been, not the warrior, but the singer and magician; and violence is rather drawn from them than an instinctive impulse.

"Altogether, Sibelius is one of the most individual figures in the musical world of our time; he has added a new flavor to the art of the world, and stands as the typical and representative Finnish composer."

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he

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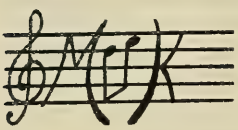
has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDR. NIETZSCHE), OP. 30. RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

For Notes see page 8.

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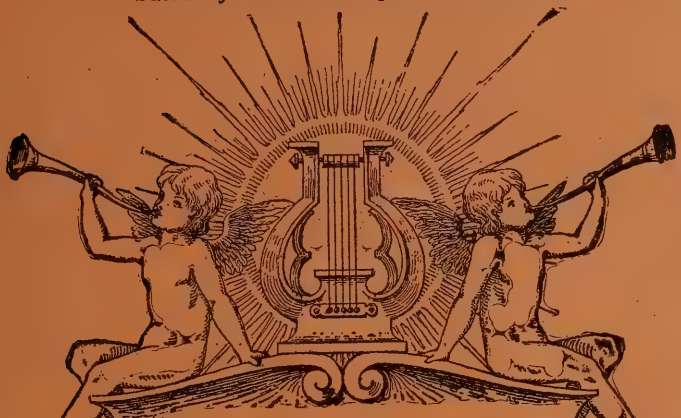
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I. Allegro moderato.
II. Andante lento moto.
III. Allegro.

Beethoven Symphony No. 9, in D minor with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
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Chorus: Allegro assai.
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(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Mr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924, and December 10, 1926, and March 15, 1929.

* * *

Steinberg, after graduation from the Gymnasium in 1901, attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov and Glazunov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet



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in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks"* for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

* * *

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and

*"Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

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to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation with Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that

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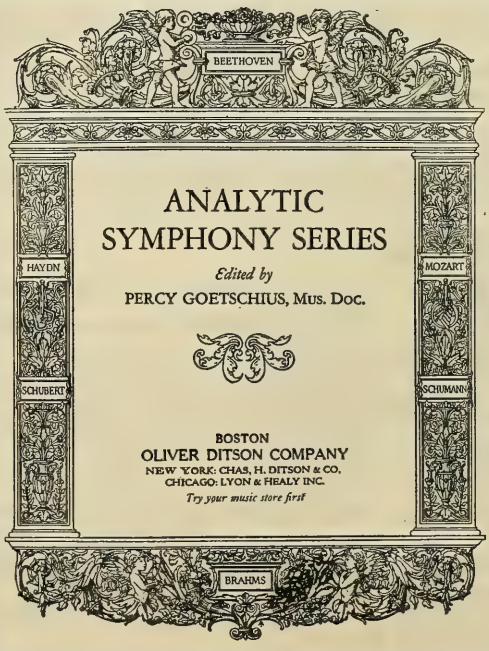
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Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

* * *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-



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Symphony in D minor, No. 9, Op. 125 . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

Beethoven made sketches for his Ninth Symphony as early as 1815. The symphony was completed about February, 1824. The idea of adding a chorus to the last movement probably came to him in the course of his work, for there are sketches of a purely instrumental finale.* Nottebohm says they were made in June or

*These sketches were used for the string quartet, A minor, Op. 132.



July, 1823; but Schiller's "Hymn to Joy" had long tempted Beethoven. In 1792, at Bonn, he thought of setting music to it. His Fantaisie for piano, orchestra, and chorus (1800) contains the melodic germ that he used afterwards for Schiller's words. Perhaps the "mother melody" may be found in a folk song "Freu' dich sehr, O meine Seele, und vergiss' all' Noth und Qual." Wasielewski thinks the origin is in a song of Beethoven's, "Kleine Blumen, kleine Blaetter," with text by Goethe, a song composed in 1810.

According to Beethoven's sketchbooks, he was planning two symphonies after the Eighth: one for England, which was to be wholly instrumental; the other, the "Sinfonie allemand," either with variations after the chorus when it entered, or without variations; the finale with "Turkish music"—that is, bass drum, cymbals, and triangle—and choral song. In 1817 there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter visiting England. He was offered 300 guineas if he would come to London and superintend the production of two symphonies to be composed for the Society. Beethoven asked for 400 guineas, one hundred and fifty to be paid in advance (one hundred were for traveling expenses). The previous offer was repeated. Beethoven abandoned his intention of going to London.

Now, at the first performance of the Ninth Symphony in England (March 21, 1825, about a year after the first performance in Vienna), the programme read: "New Grand Characteristic Sinfonia, MS.

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with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society.*" There was also a note in which it was stated that in 1822 the directors of the Philharmonic had offered Beethoven £50 for a symphony to be delivered at a certain time; the money was advanced, but the symphony was not delivered at the stipulated time; and as it had been performed and published at Vienna before the Society could use it, the remuneration was ample. It should be remembered that this Philharmonic Society, learning of Beethoven's sickness in 1827, sent him £100. Beethoven acknowledged in grateful terms, eight days before his death the receipt of the sum given him by these "generous" Englishmen, and spoke of a tenth symphony wholly sketched,* also a new overture that he might send them. He had written to Ries in 1823 that only his poverty compelled him to write the Ninth Symphony for the Philharmonic; he had sent to it the overture "The Dedication of the House" and asked Ries to drive as good a bargain as he could; he had been vexed because this Society had characterized three overtures delivered for 75 guineas in 1815, "Ruins of Athens," "King Stephen," and "Zur Namensfeièr," as "unworthy" of the composer. After Beethoven's death, the Philharmonic Society reclaimed the gift of £100, but was persuaded to withdraw the claim. A portion of the money was applied to the payment of the funeral expenses.

* * *

The first movement of the Ninth Symphony occupied Beethoven till the middle of 1823. His plan enlarged itself as he worked. The second was finished before the third; the third before the fourth. The second was definitely planned about 1823. Beethoven wrote that the Presto (Scherzo) should begin "immediately," without introduction. The Trio was afterwards slightly changed. The plan

*It was Beethoven's habit to speak of works that were in his mind as sketched or even completed. Whether his notebooks contained sketches for a tenth symphony has been discussed by Nottebohm and others.



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of this Scherzo was determined about October, 1822, but he first invented the Trio. The theme was written in A, then in D, and there was the indication "Alla minuetto." There was a variation in G for solo violin. The first theme of the Adagio was found in May–June, 1823.

The Ninth Symphony was not conceived at first as a glorification of Joy. In 1818 Beethoven thought of introducing voices in a symphony "in the ancient modes," but the text was to bear a relation to some Greek myth or sacred song.

After he had composed the vocal and instrumental variations of the Finale, he found it difficult to find music for the recitative, especially a suitable introduction of Schiller's ode. Schindler tells of Beethoven's joy when he had at last succeeded: "I have it, I have it."

The symphony was dedicated to Friedrich Wilhelm III, King of Prussia. Beethoven wrote to him early in October, 1826: "The gracious permission of your Majesty to dedicate to you in all humility the present work, affords me great happiness. Your Majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more, therefore, must your gracious permission rejoice me, as I am myself fortunate to count myself, as a citizen of Bonn, amongst your subjects. I beg your Majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues." The King answered November 25: "Recognizing the value of your compositions, I was much pleased at receiving the new work which you have sent me. I thank you for this gift, and send you the enclosed *diamond ring* as a token of my sincere esteem." The ring, sent probably to Prince Hatzfeld, the Prussian ambassador at Vienna, finally came into Beethoven's possession. The gem was not a diamond, but a reddish stone, valued by the court jeweller at 300 florins in paper money. In a letter to the Schotts, the publishers, early in 1826, Beethoven wrote with regard to the dedication: "I shall let you know my decision before

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long: it was settled to dedicate it to the Tsar Alexander; but circumstances have occurred which cause this delay."*

* * *

In January, 1824, Beethoven wrote the directors of the Gesellschaft der Musikfreunde at Vienna asking whether they would make use of some works by him, among them "a new symphony." He received no encouragement. The Society refused on account of the necessary expense. He then tried through Count von Bruehl, the General Intendant at Berlin, to arrange for a performance there. A group of Viennese amateurs and musicians begged him to regard the honor of the city and not permit his "new masterpieces to leave the city of their birth." The address referred to the neglect of German music and the interest in that of foreigners—Rossini was then the favorite composer in Vienna. Beethoven was greatly pleased; arrangements were made for the concert that took place at the Kaerthnerthortheater on May 7, 1824. The solo singers were Henriette Sontag, Karoline Unger, Anton Haitzinger, J. Seipelt. Michael Umlauf conducted; Ignaz Schuppanzigh was the concertmaster. The programme was as follows: Overture, "Dedication of the House"; "Three Grand Hymns" for solo voices and chorus—these were the "Kyrie," "Credo," and "Agnus Dei" of the "Missa Solemnis," for the head of police Sedlintsky, obedient to the Archbishop of Vienna, had forbidden the printing of "sacred words" on a playbill, and the church authorities were opposed to the performance of missal music in a theatre. The chorus was composed of amateurs from the Gesellschaft der Musikfreunde.

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three

*There was talk of a dedication to the King of France. Beethoven was offended by the cheapness of the ring and was with difficulty dissuaded from sending it back; he finally sold it to the jeweller. It was suspected by some that the ring was not the one sent by the King, but one that had been substituted for it.



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trombones, kettledrums, bass drum, cymbals, triangle, and the usual strings. For this concert Beethoven asked twenty-four violins, ten violas, twelve violoncellos and double basses, and a doubling of wind instruments.

The rehearsals were laborious. The solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes. He was obdurate. Mme. Unger called him to his face a "tyrant over all the vocal organs." After his refusal, she said to Mme. Sontag: "Well, then we must go on torturing ourselves in the name of God." The success of the symphony was great, though the performance was imperfect. "There was lack of homogeneous power, a paucity of nuances, a poor distribution of light and shade." When the drums alone beat the Scherzo motive, the audience applauded so that the orchestra could not be heard, and a repetition seemed inevitable. (Rossini, hearing the symphony in Paris, said of this Scherzo, "I could not have written that.") At the end, the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterwards at Brussels, where Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. Thalberg, the pianist, one of the audience, told A. W. Thayer that Beethoven wore a black dress coat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, and shoes with buckles; but Thalberg was mistaken, if Schindler's story is true that he called on Beethoven just before the concert and said: "Oh, great master, you do not own a black frock coat! The green one will have to do; the theatre will be dark, and no one will notice it. In a few days the black one will be ready."

The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him.

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They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cashiers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterwards wrote an outrageous letter to his secretary.

Duport, however, organized another concert, May 23, 1874, for the performance of the symphony and other works—Rossini's "Di tanti palpiti" was sung by David—undertook all the expenses, and guaranteed the composer the sum of five hundred florins, about one hundred dollars. Duport lost money, for the concert was at noon, an inconvenient hour.

In the spring of 1824, Beethoven offered the symphony to Probst, of Leipsic, for publication, for six hundred florins. Later he wrote to the Schotts at Mayence, and named the same sum.

* * *

First performances outside of Austria: London, March 21, 1825; Frankfort-on-the-Main April, 1825; Leipsic, March 6, 1826; Berlin, November 27, 1826; Paris, March 27, 1831; St. Petersburg, March 7, 1836; New York, May 20, 1846; Boston, February 5, 1853; Moscow, March 1, 1863; Brussels, April 27, 1874; Madrid, April 18, 1878. Buelow led the first three parts at Milan in 1870, but the first performance of the whole symphony in Italy was at Milan, April 18, 1878.

* * *

The first performance in the United States was at a concert of the Philharmonic Society of New York, a festival concert at Castle Garden on May 20, 1846. The quartet was made up of Mmes. Otto and Boulard, Messrs. Munson and Mayer. George Loder conducted.

The first performance in Boston was by the Germania Musical Society, assisted by Members of the Handel and Haydn Society, February 5, 1853. The solo singers were Anna Stone, Miss S. Humphrey, J. H. Low, Thomas Ball. The programme also included

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the overture to "The Magic Flute," Viotti's Violin Concerto, B minor, No. 24 (Camilla Urso); Mendelssohn's pianoforte concerto, D minor (Alfred Jaell). Carl Bergmann conducted. The symphony was performed again with the same singers at a farewell concert of the Germania Society, April 2, 1853.

* * *

The first movement, Allegro, ma non troppo, un poco maestoso, D minor, 2-4, begins with a soft rustling on the fifth A–E (second violins, violoncellos, horns), while the first violins, violas, and double-basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, fortissimo, in unison and octaves, in D minor. There is continuous melodic development which may be divided into several distinct periods, but there is no marked contrast in character between what might be called light, separate themes.

The second movement, Molto vivace, D minor, 3-4, is really a scherzo, although it is not so named in the score. It is built on three leading themes; the peculiar rhythm of the "dotted triplet" is maintained either in the melody or in the accompaniment. The Trio is a presto, D major, 2-2.

The third movement, Adagio molto e cantabile, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz: "In the Adagio cantabile the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time. . . . One must hear this marvellous Adagio several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself

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would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproaching the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The second theme is given out, Andante moderato, 3-4, at first by second violins and violas. William Foster Apthorp wrote:

"Nothing could be in stronger contrast than these two themes; the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing: the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first."

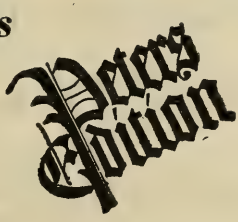
The Finale begins with several orchestral sections, the first Presto, D minor, 3-4. There are recitatives for the lower strings. Finally, the baritone enters with this recitative:

> O brothers, these sad tones no longer!
> Rather raise we now together our voices.
> And joyful be our song!

Allegro assai, D major, 4-4. The baritone, "with the encouragement of the basses of the chorus at the beginning," sings the first theme. Then follow measures for chorus, quartet, until the tempo changes to Allegro assai vivace alla marcia, B-flat major, 6-8. There are later changes in tempo, until the final Prestissimo, "in which the chorus goes stark mad with joy."

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To Joy

Joy, thou spark from flame immortal,
 Daughter of Elysium!
Drunk with fire, O heav'n-born Goddess,
 We invade thy halidom!
Let thy magic bring together
 All whom earth-born laws divide;
All mankind shall be as brothers
 'Neath thy tender wings and wide.

He that's had that best good fortune,
 To his friend a friend to be.
He that won a noble woman,
 Let him join our jubilee!
Ay, and who a single other
 Soul on earth can call his own;
But let him who ne'er achieved it
 Steal away in tears alone.

Joy doth every living creature
 Draw from Nature's ample breast;
All the good and all the evil
 Follow on her roseate quest.
Kisses doth she give, and vintage,
 Friends who firm in death have stood;
Joy of life the worm receiveth
 And the Angels dwell with God!

Glad as burning suns that glorious
 Through the heavenly spaces sway,
 Haste ye brothers, on your way,
Joyous as a knight victorious.

Love toward countless millions swelling
 Wafts one kiss to all the world!
 Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!

Fall ye prostrate, O ye millions!
 Dost thy Maker feel, O world?
 Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions.

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SUNDAY EVENING, APRIL 21

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List of Works Performed at the Thursday Evening Concerts during the Season of 1928-1929

BACH, C. P. E.
Concerto for Orchestra in D major (Arranged by MAXIMILIAN STEINBERG) — V. April 11

BEETHOVEN
Symphony No. 9, in D minor with final chorus on Schiller's Ode to Joy, Op. 125

CHORUS
Schola Cantorum of New York, HUGH ROSS, Conductor

QUARTET
JEANNETTE VREELAND, Soprano — PAUL ALTHOUSE, Tenor
NEVADA VAN DER VEER, Contralto — FRASER GANGE, Bass
V. April 11

BLOCH
"America," An Epic Rhapsody in Three Parts
Chorus from the Oratorio Society and the New York University Glee Club
ALBERT STOESSEL and ALFRED GREENFIELD, Conductors — III. January 31

CARPENTER
"Skyscrapers," A Ballet of Modern American Life
Soprano: MARIE SUNDELIUS
Tenor: JOSEPH LAUTNER — II. January 3

DEBUSSY
Nocturnes
a. Clouds
b. Festivals. — III. January 31

FOOTE
Suite in E major for String Orchestra, Op. 63 — IV. March 7

HANDEL
Concerto Grosso for String Orchestra in B minor, No. 12 — II. January 3

HONEGGER
"Rugby," Orchestral Movement — III. January 31

MOUSSORGSKY
Pictures at an Exhibition. (Arranged for Orchestra by M. RAVEL) — IV. March 7

PROKOFIEFF
"Classical" Symphony, Op. 25 — III. January 31

SCHUBERT
Symphony in B minor ("Unfinished") — II. January 3

SCHUMANN
Symphony in B-flat major, No. 1, Op. 38 — I. November 22

SCRIABIN
"The Poem of Ecstasy," Op. 54 — I. November 22

STRAUSS
"Also Sprach Zarathustra," Tone Poem Op. 30
(Freely after FRIEDRICH NIETZSCHE) — IV. March 7

STRAVINSKY
Apollon Musagète, Ballet — I. November 22

TOCH
Concerto for Piano and Orchestra, Op. 38
Soloist: JESÚS MARÍA SANROMÁ — II. January 3

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FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 13
AT 2.30

PROGRAMME

Bach, C. P. E. Concerto for Orchestra in D major

(Arranged by MAXIMILIAN STEINBERG)

I. Allegro moderato.
II. Andante lento molto.
III. Allegro.

Beethoven Symphony No. 9, in D minor with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto; Prestissimo.

CHORUS:
SCHOLA CANTORUM OF NEW YORK, HUGH ROSS, Conductor

QUARTET

JEANNETTE VREELAND, Soprano
NEVADA VAN DER VEER, Contralto
PAUL ALTHOUSE, Tenor
FRASER GANGE, Bass

There will be an intermission of ten minutes after the concerto

CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG . . . CARL PHILIPP EMANUEL BACH

(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

For Notes see page 7

SYMPHONY IN D MINOR, No. 9, OP. 125 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

For Notes see page 11

ENTR'ACTE

MUSIC AND THRILL

(ROBERT LORENZE in the *Daily Telegraph*, London)

Listening some while ago for the 9th time to the Beethoven Violin Concerto, I could not help feeling once again that the thrill which music affords is not to be measured by one's reaction to any partic-



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ular performance, but by an instinctive intuition as to how it would affect one under ideal circumstances. While I realized that certain portions of the concerto—as, for example, the opening theme—could never thrill or even interest me in any circumstances, I felt that there were many passages that would, if I could only hear them under conditions of my own choosing. The work that followed, a Chausson Symphony, left a different impression; there I felt that even a performance by the H.S.O. under Old Nick himself would leave me quite cold, if such a thing were possible in the infernal regions. The conclusion I draw from this is that most of us are apt to be swayed too much by feelings which begin to influence us some time before a performance of any given work takes place.

Mr. R. W. S. Mendl, the well-known Beethoven worshipper and writer, strolling past Queen's Hall in October, sees the Emperor Concerto down for performance in April, and at once goes all goosey with thrill—a condition which he successfully continues to maintain during the intervening period. The unknown savage, Mr. Robert Lorenz, sitting on a knee-trap in the balcony of the same hall, awaits the said performance with stoic resignation, knowing that he will be bored considerably, but dimly sensing that there is a lot of stuff in the work that might thrill him enormously if he could hear it

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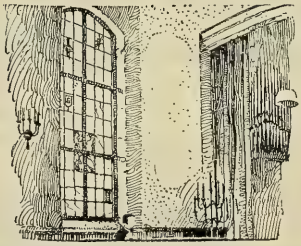
without first working himself up into a state of irritation at the mere thought of having to hear it at all. Both worshipper and savage are alike dulling their discrimination, the latter in the way I have just described and the former by letting his preconceived enthusiasm lead him into a condition where his critical faculties can no longer function normally.

Together they are responsible for certain works being labelled hackneyed; for, make no mistake about it, it is not the "Tannhäuser" Overture or the Emperor Concerto that are in themselves hackneyed, but the spirit in which you, Messrs. Mendl, Lorenz, and others, listen to them that makes them appear hackneyed to you. The work that you are hearing, or perhaps mishearing, for the hundredth time is being listened to by many others in the hall for the first, second, or third time, so how can it possibly be hackneyed to them? The music remains, as it always was, good, bad, or indifferent; it is you who have changed.

Now is it not possible to create conditions in which both worshiper and savage could exercise such faculties for musical enjoyment and criticism as they possess without the encumbrances to which I have referred? If, for instance, once, on my way down the street to post a letter, several householders conspired to play different snatches from the Emperor Concerto at various stages of my walk; and if—as I probably should be—I became rooted to the spot with delight on each occasion, could I not then justifiably say to myself that I had in me at least some degree of Mr. Mendl's aptitude

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List of Works Performed at the Saturday Afternoon Concerts during the Season of 1928-1929

BACH, C. P. E.
Concerto for Orchestra in D major. (Arranged by MAXIMILIAN STEINBERG) — V. April 13

BEETHOVEN
Symphony No. 6, in F major, Op. 68, "Pastorale" — II. January 5
Overture to "Leonore" No. 3, Op. 72 — III. February 2
Symphony No. 9, in D minor with final chorus on Schiller's Ode to Joy, Op. 125

CHORUS
Schola Cantorum of New York, HUGH ROSS, Conductor

QUARTET
JEANNETTE VREELAND, Soprano — PAUL ALTHOUSE, Tenor
NEVADA VAN DER VEER, Contralto — FRASER GANGE, Bass
V. April 13

BLOCH
"America," An Epic Rhapsody
Chorus from the Oratorio Society and the New York University Glee Club, ALBERT STOESSEL and ALFRED GREENFIELD, Conductors — III. February 2

BRAHMS
Symphony No. 2 in D major, Op. 73 — I. November 24

DEBUSSY
"Prélude à l'Après-Midi d'un Faune" (Prelude to the Afternoon of a Faun) Eclogue by S. MALLARMÉ — I. November 24

FREDERICK THE GREAT
Symphony in D major, No. 3 — IV. March 9

HONEGGER
"Rugby," Orchestral Movement — III. February 2

PROKOFIEFF
"Classical" Symphony, Op. 25 — I. November 24

RAVEL
"La Valse," Choregraphic Poem — II. January 5

SATIE
"Gymnopédies" (Orchestrated by Debussy) — III. February 2

SIBELIUS
Symphony No. 3, Op. 52 — IV. March 9

STRAUSS
"Also Sprach Zarathustra," Tone Poem, Op. 30 (Freely after Friedrich Nietzsche) — IV. March 9

STRAVINSKY
Orchestral Suite from the Ballet, "Petrouchka" — I. November 24

TOCH
Concerto for Piano and Orchestra, Op. 38 — II. January 5
Soloist: JESÚS MARÍA SANROMÁ

for appreciating Beethoven, and that what really separated us was the way in which we approached him or he approached us?

A partial solution of the difficulty is to be found in concerts without programmes, a form of entertainment which we sometimes create for ourselves, but which, to my knowledge, has never been regularly established. The idea is so simple that probably its very simplicity has militated against acceptance in an age when this quality is so little appreciated, especially in music. The rules of the game would be quite simple; in due course an announcement somewhat on these lines would greet you:

Queen's Hall, Monday, October 10, at 8 P.M. The London Philharmonic Orchestra, conducted by Sir Henry Landon Hamilton Beecham, will play music and noise for two hours, including a concerto and Sidelwinsky's New Symphonic Poem (shades of the poets!) GLIMPSES OF HELL, which will be the fourth item. Solo violoncello: Gaspar Cassugia.

It is obviously proper that the geographical position of a new work should be indicated and such particulars given as are considered necessary on these occasions. For the rest it would be

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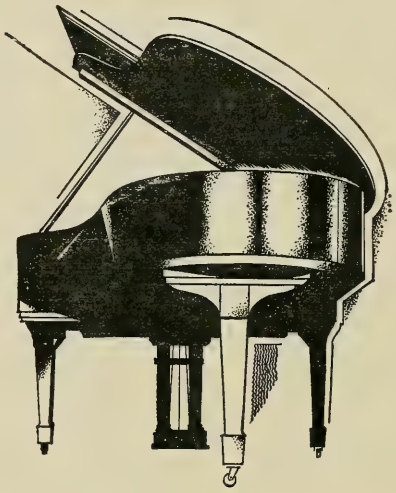
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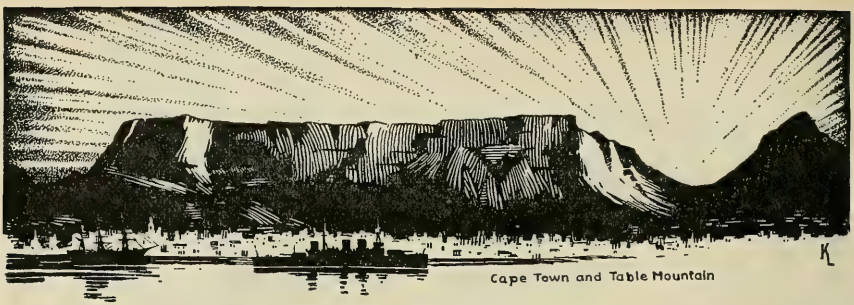
Debussy . . ""Prélude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs."



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The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

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(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translated into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899. At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900). In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I ob-

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tain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after

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"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported ino a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentu-

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ate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the



usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely

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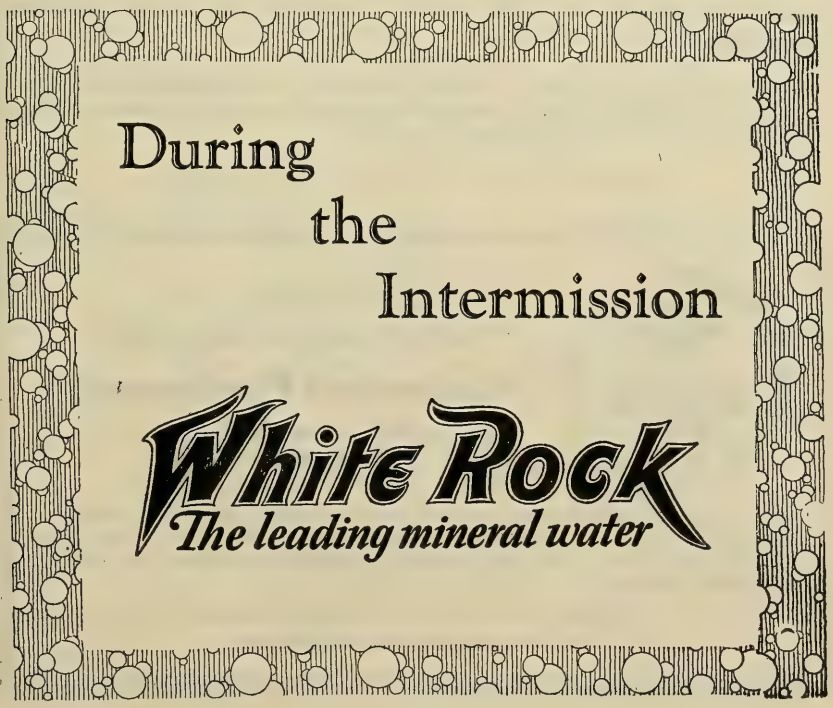
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personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.' "

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky



mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

* * *

"Debussy's mind was that of a poet's. I do not know whether, as some of his old friends thought, it is necessary to affirm that he was wholly ignorant of literature when he was at the Conservatory; but what is certain is that afterwards he had, better than anyone else, made up for lost time. It was not by accident that on his return from Rome he alone, among his comrades, sought the company of the finest writers. He consulted, for instance, Henri de Régnier, with regard to his text of the "Proses Lyriques,"* when Catulle Mendès was there ready to assist him. Régnier told me this afterwards. Debussy frequented assiduously the coterie, forbidden to the profane, of Stéphane Mallarmé. I do not believe that any other musician was ever introduced there. And it was there that he had seen Whistler take up a sketch of Odilon Redon, and ask what meaning should be given to it. He had seen Verlaine seated near the fire, stuffing his pipe and asking of Mme. Mallarmé a glass of absinthe full to the brim. Another day he made the acquaintance of Pierre Louys,† and passed a long evening with that exquisite talker, prolonged till dawn, while they awaited the opening of a café in the Bois de Boulogne, to remain there at table with their cups of chocolate for some hours."—Louis Laloy in "La Musique Retrouvée."

*Proses Lyriques: De Rêve, De Grève, De Fleurs, De Soir," 1894–95.

†Debussy set music in 1898 to "La Flûte de Pan, La Chevelure, and Le Tombeau des Naïades," from Louys's "Chansons de Bilitis."

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"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

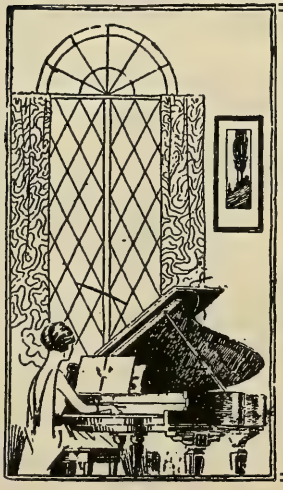
II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

∴

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann



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Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle.* The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage

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dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.



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ENTR'ACTE

A STOCKTAKING

(Ernest Newman in the *Sunday Times*, London, February 27, 1927)

In the current number of the "Music Bulletin" the distinguished German critic, Professor Adolf Weissmann (whose book "Die Musik in der Weltkrise" deserved a better English translation than it got) has a very interesting, if finally somewhat disappointing, article on "The Influence of Schönberg and Stravinsky in Germany." It is rather a pity that Professor Weissmann should have confined his consideration of the subject to Germany, for the same forces have been at work in all the musical countries during the last few years, they have led to the same results everywhere, and the probable or possible future is one that concerns all countries equally and music in general.

No one of either common honesty or common discernment can now fail to see that the go-getter modernism that was so busily "pushed" in some quarters for a few years, very much as in other quarters American get-rich-quick oil or mining propositions are pushed, has come to the inglorious end that might have been foreseen for it. A number of worthy people managed to persuade themselves, about the time the war broke out, that it was time we had a new heaven and a new earth in music, and that they were the saints and prophets appointed by the divine wisdom to bring it about. If anyone wants unlimited amusement during the long and dismal evenings imposed on us by our weather at this time of the year he has only to read systematically through the musical magazine articles of this school from, say, 1913 to 1923. New geniuses were being discovered every month and set on the thrones from which those antiquated *crétins* Beethoven and Wagner and Brahms had been kicked with curses, and the writers of the articles plainly had the comforting conviction that they were ensuring their own immortality by being the first to draw attention to the wonderful promise of X or the marvellous achievements of Z.

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Of Malipiero, for instance, in 1918, one enthusiastic gentleman wrote that here was a man who was certain to produce "works of the first order," one who would "ere long be recognized as one of the leading composers of the present time"; and the writer plumed himself on the credit that posterity would be sure to give him for having been "among the first to greet him as an outstanding figure of a new Italy, and to perceive in his works the touching and profound revelations of a great artist." We are now in 1927, and Malipiero has still failed to convince a single capable and impartial judge of music in Europe or America that he is anything but a man of culture whose creative capacity amounts to only some 15 per cent. of his ambitions.

Time was when the twentieth-rate Pratella, the head of the musical section of the Italian futurists, was hailed as a pioneer; and I have just come across a respectful reference, in 1914, to Ornstein as one of the most remarkable of the ultra-moderns. Where is Ornstein now—musically speaking, I mean, for we know where he is in the flesh. He is in America. I heard a new piano concerto of his when I was over there, and the general opinion upon it was that it was only a joke that had become stale with age.

I need not run over the names of all the other geniuses, in this country and that, who were hailed as heralds of the new dawn. But our John the Baptists were not only busy finding a new Messiah for us each month. They were equally obliging in telling us how music was going to be written in the future: certain familiar procedures, it appeared, were dead and as good as buried, while the only way in which music could be written to be truly expressive of the new age was thus and thus. The three or four big composers of the day listened with an indulgent smile and took no notice: the fifteen thousand nine hundred and twenty-six little composers eagerly took what they thought was a short cut to Parnassus, but soon got lost in the bog, and those who managed to get out of it have latterly been brushing the mud from their sore knees and making gingerly attempts to walk in the ways their fathers taught

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them. The new methods of composition were theoretically admirable, but unfortunately hardly anyone composed anything in them worth hearing. They were like those systems we read of from time to time that make the picking of winners a dead certainty. Their logic is impeccable; the only drawback is that the horses won't go by them.

Those of us who ventured timidly to point out that you cannot have great compositions without great composers were told that we were fit only for the rubbish heap; the new theory was that by calling a goose a swan you encouraged him to be a swan, and that anyhow if only you got a sufficient number of geese together and made them quack loudly enough they would, in process of time, somehow or other breed a swan. It was useless for us to protest that no amount of breeding from geese would produce a swan, which is a bird of quite another species; we were merely told that we didn't understand the new zoology. But at last, after fifteen or twenty years, the geese are seen to be what they always were, while even the one or two specimens that gave a faint hint of being swans have degenerated into birds of a humbler breed.

Schönberg and Stravinsky were the two white hopes, and now Professor Weissmann sings a swan song (I intend no pun) over the reputations of these twain. Each of them, it can no longer be questioned, has had his brief day, and his influence is exhausted. The out-and-out Schönberg cult was always confined either to Schönberg's pupils or to people who had come under the influence of Busoni. Stravinsky, up to 1914 or so, interested keenly everyone who was on the look-out for possible new developments in music, but during the last ten years at least has steadily lost ground and is now quite negligible. Professor Weissmann, while devastatingly frank about the incompetence of most of the new music of the last decade, still clings to the belief that something may yet come out of all the fuss and flurry and wandering in the wilderness.

It is here that I find his admirable article a little disappointing. A new music for the new age is bound to come, but surely if we have learned anything at all from the lesson of these few years it is that

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no amount of taking thought by mediocrities, and still less of theorizing and drum-beating and flag-waving by critics, will suffice to make that music. It will come when the next great man comes, and not until then; it is the Beethovens and Wagners and Chopins and Verdis who give a new direction to music and to the swarm of little men, not *vice versa*. It may still be thought that when the great man comes he will have had his path made easier for him by the labors of all the little men who have been struggling towards something that they dimly sense but are unable themselves to realize. I venture to ask, however, what assurance we can have that when the big man comes he will proceed along the lines laid down for him. Genius being what it is, the chances are infinitely greater that he will take a line of his own. I doubt whether he will even read the articles of ten years or so ago in which the methods of future composition were so confidently and so lucidly set forth for him; I fancy he will be too busy exploiting methods of his own.

Symphony No. 3, in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General

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Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared

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Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra

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to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme.

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Goria Botho, who sang airs from "Robert le Diable" and "Charles VI.'; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3–4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.



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The funeral march, Adagio assai, C minor, 2–4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a warlike rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3–4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2–4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the woodwind against runs in the first violins. The fourth is a long fugal development of the

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first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work.

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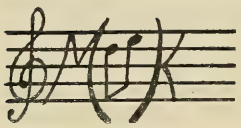
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Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Banaparte."

And there Bülow might have stopped where Beethoven began.

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Forty-eighth Season, 1928–1929

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Violoncellos.

Bedetti, J.
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Langendoen, J.
Barth, C.
Chardon, Y.
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Stockbridge, C.
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Fabrizio, E.
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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
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Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

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PROGRAMME

Beethoven . . Symphony No. 6 in F major, opus 68, "Pastorale"

I. Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.
II. Scene by the brookside: Andante molto moto.
III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest; Allegro.
IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

Schumann Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro.
II. Adagio.
III. Allegro non troppo.

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Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.



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the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

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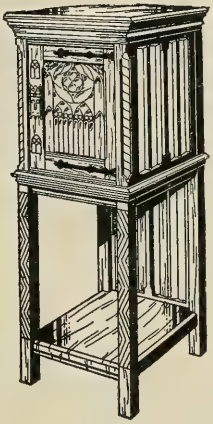
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the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome

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in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

* * *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

* * *

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Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo;† and the harp, trumpets, horns, trombones, the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

†The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua,

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old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (We are here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two violoncellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Risurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones so much as Bach did, but he

however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when doubled or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

We have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray so far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes, and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective

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part in a chorus in "Joshua." It is said that he used side drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Risurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and violoncello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. We have mentioned the instrumentation for an air in "Orlando." In "Rinaldo," four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a violoncello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Risurrezione' John has his own peculiar orchestra —a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic



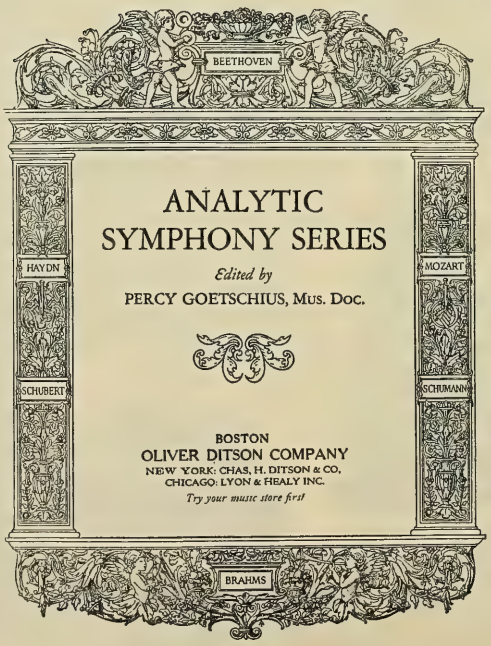
weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombones, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies, and the *tutti*.

"Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon his verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too



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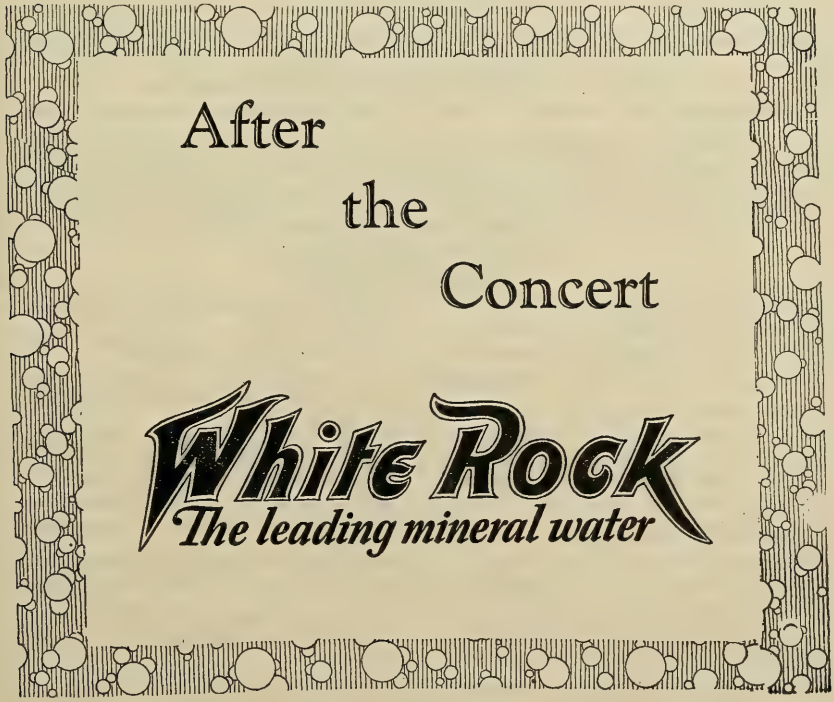
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manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

Schoelcher quotes from "The Art of Composing Music," written by "a former admirer of Handel, who deserted 'the friend of thunder,' because he 'tore his ears to pieces' ":

"There was a time when man-mountain Handel had got the superiority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in the theatre before. In this, he not only thought to rival our patron god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and



gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of Hasse, Vinci, Lampugnani, Pescetti, Gluck, etc. Perhaps it will be asked by some of my readers, What became of the old German? Why, like a giant thrown on his back, he made vast struggles to get up again, but in vain."

Concerto in A minor for Pianoforte with Orchestral Accompaniment, Op. 54 . . . Robert Alexander Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

After Schumann heard for the first time Mendelssohn play his own Concerto in G minor, he wrote that he would never dream of composing a concerto in three movements, each one complete in itself. It is said that he began to write a pianoforte concerto when he was only seventeen and ignorant of musical form; that in 1836 he sketched a concerto in F major when he was living at Heidelberg. In January, 1839, he wrote from Vienna to Clara Wieck, his betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the

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virtuosos: I must plan something else." The key was not mentioned.*

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841—it was begun in May. It was then called "Phantasie in A minor," and was not intended for the movement of a concerto. It was played for the first time by Clara Schumann, on August 13, 1841, at a private rehearsal in the Gewandhaus, Leipsic. This rehearsal was for the changes made in Schumann's first symphony. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso," also as "Concert Allegro," for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845. Clara wrote in her diary on July 31, 1845: "Robert has finished his concerto and given it to the copyists."

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

*In a letter dated Leipsic, February 8, 1838, to Simonin de Sire (1800–1872), a landowner of Dinant, Belgium, one of Schumann's earliest admirers outside of Germany, he drew the attention of his friend to the *"Concert sans orchestre."*



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The indications of the movements, "Allegro Affettuoso, Intermezzo; and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

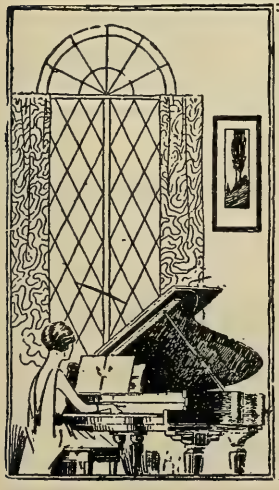
The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. The score is dedicated to Ferdinand Hiller.

* * *

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum:* "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first



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performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was

*This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord, and this was apparently the first use of the term with this meaning in literature. When Miss Wirt the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The Evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P.H.

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received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

John W. Davison, the music critic of the London *Times* and the editor of the *Musical World,* wrote: "Robert Schumann has had his innings and has been bowled out—like Richard Wagner. 'Paradise and the Peri' has gone to the tomb of the 'Lohengrins.' "

* * *

I. Allegro affettuoso, A minor, 4-4. After a short pianoforte prelude, the first period of the first theme is announced by wind instruments. The antithesis, which is almost an exact repetition of the thesis, is for the pianoforte. The second theme is practically a new version of the first, and may be considered as a new development of it. The free fantasia begins Andante expressivo, A-flat major, 6-4. The recapitulation section is almost a repetition of the first. There is an elaborate cadenza for the pianoforte before the coda, which is an Allegro molto, A minor, 2-4.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. Dialogue between solo instrument and orchestra; then more emotional phrases for violoncellos, violins, etc. (accompanied by pianoforte arpeggios). At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

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III. Allegro vivace, A major, 3-4. The movement is in sonata form. The pianoforte gives out the chief theme. After a modulation to E major, the second theme is for the pianoforte. This theme is distinguished by constantly syncopated rhythm. A contrasting theme is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major, with the first theme as an orchestral tutti. There is a long coda.

* * *

We have spoken of "a finger" in connection with pianoforte playing. A passage from "Miriam Codd" (apropos of a Polish pianist), the last sketch in Harold Nicolson's "Some People," might be added to our footnote:

"I am not, as I have said, very aware of music, but I can tell when a man plays badly. I have learnt that mere rapidity of motion or that gambit about crossing the hands are not, as tests of excellence, very reliable: the only sure test for the ignorant is the pianist's treatment of the single note. The bad pianist will just put one finger on that single note as if indeed it were a simple thing to do; the good pianist, who during the involved passages, will have leant back idly, letting his square hands browse miraculously on the keyboard, will suddenly be galvanized into passion at the approach of the single note. His whole body will become rigid with the intensity of his concentration: he will lean close down over the keyboard, his trembling forefinger outstretched, and then he will flick at that note with that forefinger, as if a dentist extracting a dying nerve. When that happens, I fling myself back in my chair. *'Dieu,'* I exclaim, *'comme il joue bien! Quel doigté!'* "

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"America," an Epic Rhapsody Ernest Bloch

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The following description of "America" was published in the *New York Times* of November 11, 1928:

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"The composer explains that in composing the symphony, not only in its spirit but in its form, he has been inspired by this very ideal: 'The anthem which concludes the work, as its apotheosis, symbolizes the Destiny, the Mission of America. The symphony is built entirely upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form.

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"It is in three movements. The first has the caption: '1620. The Soil—The Indians—England—The *Mayflower*—The Landing of the Pilgrims.' The second, '1861–1865—Hours of Joy—Hours of Sorrow.' There is here another Whitman quotation:

" 'I hear America singing, the varied carols I hear. . . . Each singing what belongs to him or her and to none else. Singing with open mouths their strong, melodious songs.'

"The third movement is '1926 . . . The present . . . The future,' and again from Whitman, 'As he sees the furthest, he has the most faith.'

"It will be seen that a whole synthesis of America's historical and spiritual development is indicated. Apparently Bloch is writing programme music. He has used a 'programme' as a kind of background for the expression of moods, retrospects, prophecies. His musical synthesis is crowded with thematic material that has come from the soil. There are various captions and explanations in the score, and precise indications of the passages which they suggested. 'The Soil' underlines the opening measures. There are heard Indian songs—festive songs, war songs, songs of death. An old English march is the passing reference to England, from which the Pilgrims were driven. Then, anticipating the anthem, is heard, mysteriously, from far away, 'The Call of America,' and 'The Sea.' Then 'Struggles and Hardships,' and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the caption, 'Loneliness,' and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, 'Building

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Up a Nation.' . . . The Love of the Soil Comes into the Hearts of the Pilgrims.' 'Old Hundred' is heard; 'In God We Trust'; under the closing measures, 'Faint Hopes in the Future.'

An old Southern song opens the second movement. It is heard on the English horn. There are old reels, hornpipes, and melodies of Stephen Foster, then sterner stuff, and a tragic end: 'O Captain! My Captain!' Jazz, materialism, rush, and nervous desperation are the keynotes of the beginning of the finale. There follow more idealistic and prophetic strains, and at last the anthem, proclaimed with all the power of the orchestra, 'America! America!' "

∴

These compositions by Bloch have been performed in Boston by the Boston Symphony Orchestra:

1917. March 23. "Trois Poèmes Juifs" for orchestra. Dr. Muck, conductor.

1919. November 14. Two Psalms for soprano and orchestra. Psalm 137, "By the Rivers of Babylon"; Psalm 114, "When Israel Went out of Egypt" (Povla Frijsh, soprano). Mr. Monteux, conductor.

1921. April 29. Two Poems: "Winter," "Spring." Mr. Monteux, conductor.

1923. April 13. "Schelomo" ("Solomon"), Jewish Rhapsody for violoncello and orchestra (Jean Bedetti, violoncellist). Mr. Monteux, conductor.

1925. December 11. Suite for viola (Jean Lefranc) and orchestra. December 24. Concerto Grosso for string orchestra with piano obbligato (Jesus Maria Sanroma, pianist). Mr. Koussevitzky, conductor.

1926. April 16. "Trois Poèmes Juifs." Mr. Koussevitzky, conductor.

∴

In 1916 Bloch talked with a representative of *Musical America:*

"My birthplace? Geneva, the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied

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with Jaques-Dalcroze. When I was sixteen, I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius, will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my first symphony in Munich, and then went to Paris."

Let us add that Bloch's father was a Jewish merchant. Bloch



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studied solfège with Jaques-Dalcroze and the violin with Louis Rey between 1894 and 1897. At the Brussels Conservatory (1897–99) he studied composition with François Rasse. The years 1897–99 were spent at Frankfort. Bloch returned to Geneva from Paris in 1904, became a bookkeeper in his mother's shop, and gave his spare hours to composition. In 1909–10 Bloch conducted orchestral concerts at Neufchâtel and Lausanne. From 1911–15 he taught composition and æsthetics at the Geneva Conservatory. He came to America as conductor for the dancer Maud Allan,* and in 1917 taught at the David Mannes School of Music. In 1920 he was appointed director of the Institute of Music, Cleveland, Ohio. He resigned this position in June, 1925.

His chief works are as follows:

1900. Symphonic poem, "Vivre—Aimer."

1901–02. Symphony in C-sharp minor. Produced in 1910 and warmly praised by Romain Rolland. Bloch wrote that it was "refused by the majority of conductors in Europe because it was unknown."

1904. "Macbeth," lyric drama in three acts with prologue (seven scenes), libretto based by Edmond Fleg on Shakespeare's tragedy, was begun. Lucienne

*He made his first appearance in New York as a conductor on October 16, 1916, when the Maud Allan orchestra accompanied the dancer and Bloch's "Hiver—Printemps" was played.

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Bréval* was instrumental in obtaining the production at the Opéra-Comique, Paris, on November 30, 1910. There were ten performances that year†

1904. "Hiver—Printemps," orchestral poem.

*Lucienne Bréval, whose real name is Berthe Agnès Lisette Schilling, was born at Berlin on November 4, 1869. As a pupil of Warot at the Paris Conservatory, she took in 1890 a second prize for singing, and as a pupil of Giraudet, a prize for opera. (At the age of 17 she took a prize for piano-playing at the Geneva Conservatory.) She made her début at the Paris Opéra on January 20, 1892, as Sélika in "L'Africaine." She remained at the Opéra until 1900, having been the first to take the leading parts at that house in "The Valkyrie," "The Black Mountain," "The Mastersingers," "La Burgonde." In 1901 she created the part of Griselides in Massenet's opera, but she returned to the Opéra in 1902; creating Vita in "L'Etranger," Sephora in "Fils de L'Etoile," Ariane in "Ariane," Lady Macbeth in Bloch's opera, and Armide and Phèdre in the revivals of Gluck's "Armide" and Rameau's "Hippolyte et Aricie." She sang in Boston, as a member of Grau's Metropolitan Opera Company, Valentine (April 2, 13, 1901); Brünnhilde (April 9, 1901)—first time she sang the part in German; Chimène in "The Cid," (March 14, 1902), first performance of the opera in Boston; Valentine, March 19, 1902. Her voice was warm and rich. She was a handsome woman and an excellent actress.

†Macbeth, Albers; Macduff, Vieuille; Duncan, Feodoroff; Le Portier, Delvoye; Malcolm, Mario; Le Meurtrier, Azéma; Banquo, Jean Laure; Lennox, Gilles; Le Vieillard, Payan; 1re Apparition, Guillamat; Le Serviteur, Pasquier; Lady Macbeth, Mme. Bréval; Lady Macduff, Mlle. Vauthrin; Une Sorcière, Mlle. Brohly; Une Apparition, Mlle. Raveau; Une Sorcière, Mlle. Charbonnel; Une Sorcière, Mlle. Espinasse; Le Fils de Macduff, Mlle. Carriére; Fléance, Mlle. Fayolle; Un Enfant, La petite Privat. Franz Ruhlmann conducted.

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1906. "Poèmes d'Automne," for voice and piano, or orchestra.

1913. "Cycle Juif." "Trois Poèmes Juifs," for orchestra.

1913–15. "Psaume 114," "Psaume 137," for soprano and full orchestra; "Psaume 22" for baritone and full orchestra. Text translated into French by E. Fleg from the Hebrew. Produced in New York, May 3, 1917.

1913–16. Symphony, "Israel," for full orchestra. Two movements comments complete. Produced in New York, May 3, 1917.

1916. "Schelomo," Hebraic Rhapsody for violoncello and full orchestra. Produced in New York no May 3, 1917 (Hans Kindler, violoncellist).

1916. Quartet, B major, for strings. Produced in Boston by The Flonzaley Quartet, January 8, 1917.

1916. "Symphonie Orientale," on Jewish Themes.

1917. "Orientale," for full orchestra. "Jezebel," opera, not yet completed. Sketches for other Jewish works.

"Baal Shem" or "Three Pictures of Chasidic Life" for violin and piano. First performed by Bronislaw Huberman, violinist, in New York, on March 21, 1924; Siegfried Schultze, pianist.

1924. Concerto Grosso for strings and pianoforte. Cleveland, Ohio. Institute of Music, June 1, 1925: Walter Scott, pianist; Mr. Bloch, conductor. First public performance, August 15, 1925, at the Hollywood Bowl, Los Angeles. Mr. Bloch, conductor.

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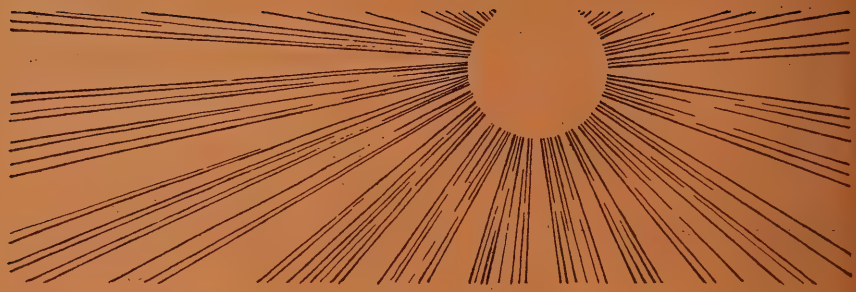
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WITH HISTORICAL AND DESCRIPTIVE
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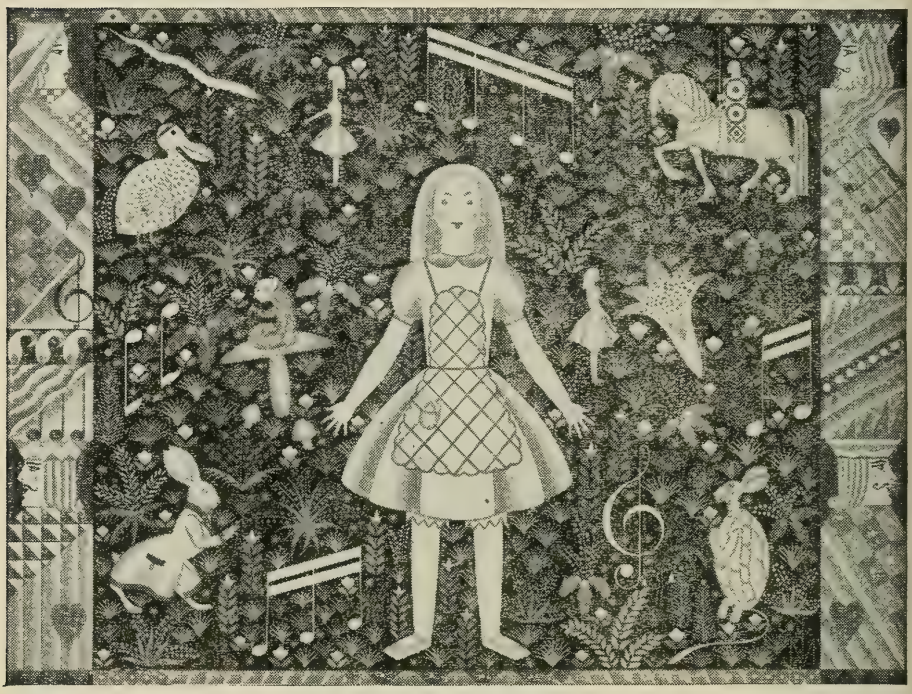
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OLIN DOWNES, *N.Y. Times:*—"Mr. Koussevitzky was indeed fortunate in his soloist as the composer was fortunate in his conductor."

RICHARD L. STOKES, *N.Y. Evening World:*—"The distinguished assistance of Jesús María Sanromá, a youthful pianist, with a torero's lithe slenderness and deadly striking power of shoulder, resembled Vladimir Horowitz in charm and flare, controlled by the manliness and restraint of the Castilian."

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AT 8.15

PROGRAMME

Handel Concerto Grosso for String Orchestra in B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro

Debussy Nocturnes

a. Nuages.
b. Fêtes.

Honegger "Rugby," Orchestral Movement

Bloch "America," An Epic Rhapsody (In Three Parts)

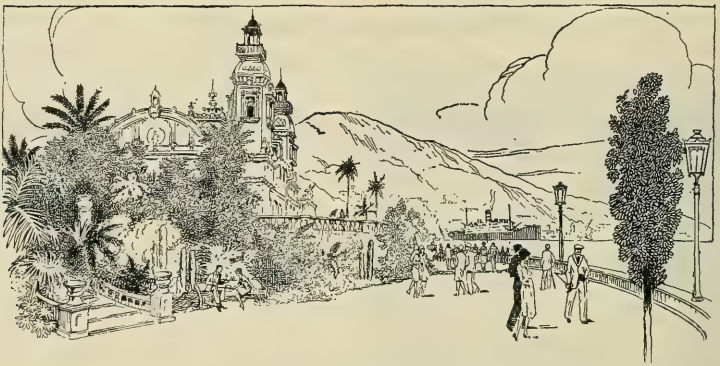
I. Poco lento
(. . . . -1620)
The Soil—The Indians (England)—The Mayflower—The Landing of the Pilgrims.

II. Allegretto
(1861-1865)
Hours of Joy—Hours of Sorrow.

III. Allegro con spirito
(1926-)
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CONCERTO GROSSO, NO. 12, B MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.



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the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

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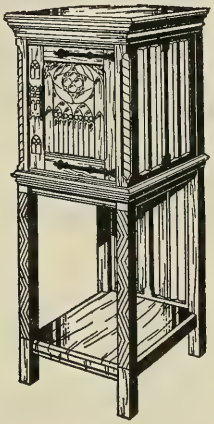
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the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

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It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

* * *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta

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marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo;† and the harp, trumpets, horns, trombones, the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

†The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when doubled or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the

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old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (We are here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two violoncellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Risurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones so much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

We have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradi-

instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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tion, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray so far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes, and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Risurrezione" he put aside for a time first violins and violas,

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and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and violoncello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. We have mentioned the instrumentation for an air in "Orlando." In "Rinaldo," four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a violoncello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Risurrezione' John has his own peculiar orchestra —a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love

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The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies, and the *tutti*.

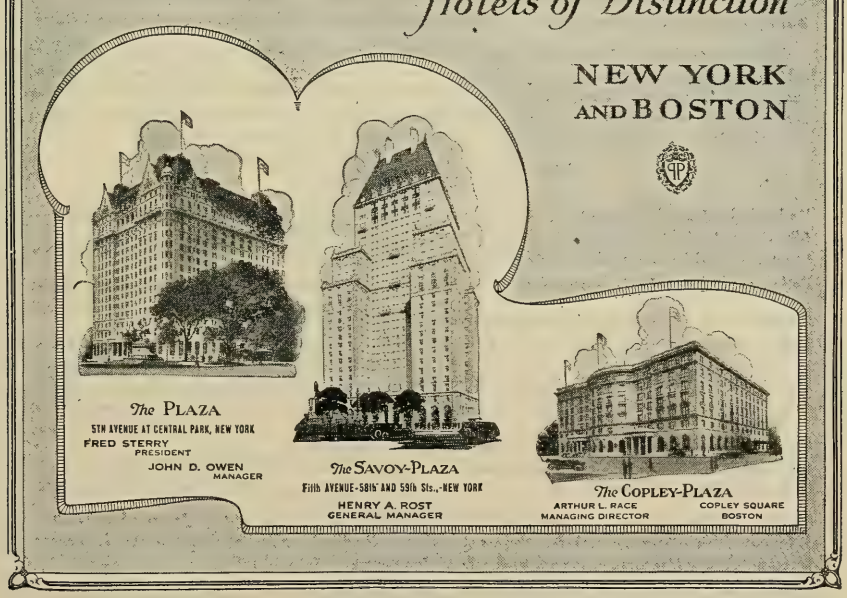
"Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon his verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

Schoelcher quotes from "The Art of Composing Music," written by "a former admirer of Handel, who deserted 'the friend of thunder,' because he 'tore his ears to pieces' ":

"There was a time when man-mountain Handel had got the superi-



ority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in the theatre before. In this, he not only thought to rival our patron god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of Hasse, Vinci, Lampugnani, Pescetti, Gluck, etc. Perhaps it will be asked by some of my readers, What became of the old German? Why, like a giant thrown on his back, he made vast struggles to get up again, but in vain."

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NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.



"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.



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"Rugby: Mouvement Smyphonique," Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

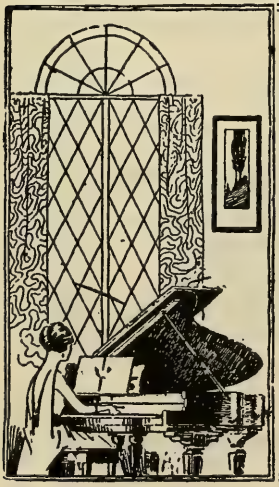
As the story goes, the "sport" editor of a Parisian journal talked with Honegger in 1927. The latter told the journalist that he could imagine a symphonic poem which would picture in musical equivalents the impressions of a football game. The journalist then published an announcement that Honegger was at work on this symphonic poem. (This statement crossed the Atlantic and was the subject of comment more or less jocose). At first, Honegger was only amused; later he took the matter seriously. "Rugby" was the result.

The new Symphonic Orchestra of Paris asked Honegger for "Rugby," that it might perform it at its first concert on October 19, 1928, at the Théâtre des Champs-Élysées. The programme also included Beethoven's overture "Leonore," No. 2; Franck's Symphonic Variations (Alfred Cortot, pianist); Mendelssohn's "Italian" Symphony; Bach's Brandenburg Concerto, No. 2, and Debussy's "Iberia." Ansermet conducted "Rugby" and "Iberia"; Louis Fourestier conducted the music by Bach, Beethoven, Mendelssohn, and Franck.

The following description of "Rugby," written by André George, was published in *Nouvelles Littéraires* of October 27.

"Locomotive engines (the reference is to Honegger's 'Pacific 231'*), football are the favorite sports of the composer. Do not tell me that these have nothing to do with music. For the born musician, music is to be seen in everything; besides, in this symphonic movement of about a dozen minutes, do not expect to find details of the game, the

*Performed by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 10, 1924; April 1, 1927.



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course of the ball, and especially not the umpire's whistle. The work has not the parallelism of 'Pacific' with the subject; it is, it seems to me, one of the least "visual" works that Honegger has written. What is it, then, as music? For a Delacroix, the meeting of Wellington and Talleyrand is first of all a man in red by the side of a man in green. For a Honegger, this musical Rugby is first of all a 'movement of teams' (a mêlée of bodies=counterpoint, two camps=two themes), an advance, a lyric dynamism. Between the beginning in D major and the ending in the same key, there are naturally many intermediate 'passes'; but ensemble, with a single impulse, breathes an equilibrium, a healthfulness, a sportive joy, irresistible, and by the simplest means. The orchestration ('by threes' without the battery) is solid, without isolated figures, without decorative flourishes. It is also 'Olympic.' 'Rugby,' conducted by Ansermet with a fire and a precision like that of the work itself, excited enthusiasm without a shadow of dissent."

Henry Prunières wrote from Paris on October 20, 1928, to the *New York Times:*

"'Rugby' belongs in the same category with 'Pacific 231,' but in my opinion is superior to that work. 'Pacific' contained a quality of descriptive realism, especially in the locomotive theme with its whistlings and puffings, which rather shocked me. In the case of 'Rugby,' all materialistic descriptions have been omitted. The different phases of the game, the tacklings, the escape of a player with the ball, the pursuits—all these incidents can be expressed by figures of geometric precision, which mysteriously find their equivalent in the play of the counterpoint. Thus there is a continuous interchange of visual and dynamic impressions, but no lyric or impressionistic descriptive matter.

"There is still another difference between 'Rugby' and 'Pacific.' The latter carried us to the realm of the machine, where everything

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was abrupt, hard, and inflexible; 'Rugby' shows us men—struggling, fighting, playing. They are not links and rods, but sensitive human organisms. These distinctions are wonderfully expressed in the music.

"The composition is constructed somewhat in the manner of a symphonic scherzo. Abrupt, broken, syncopated rhythms marvelously express the feeling of frustrated effort we experience on seeing a Rugby game.

"The music is precipitate from beginning to end, with sudden stops and alternations of the counterpoint in two or three parts and crashing polyphonies. All this is treated in masterly fashion with both power and subtlety.

"I am not so convinced as the editor of the programme about the composition being in D major, but I have to confess that the impression it gives to the ear is less atonal than 'Horace Vainqueur' or 'Pacific.' In places one can distinguish bi-tonal combinations. The orchestra is purposely held back in order to preserve the contrapuntal lines in all their integrity. There is no banging. This complete suppression of the percussion instruments by a composer who as a rule delights in using them—and usually with much skill—

"The composition as a whole gives the impression of youthful vigor and agility. Nothing could be more wholesome or sturdy.

"What I most like in Honegger is his creative force, sure of itself. He makes use of a varied and pungent counterpoint, without suggesting a 'return to Bach'; he does not consider himself obliged to write Beethovian or Scarlattian concertos simply because everybody writes them, and would rather not be 'à la page' than write romances in the style of 1860, 'flavored' with false notes. He has a large vision and goes his own way without bothering about passing infatuations or the fashions of the day. He is in all respects a great musician.

" 'Rugby' opens a new period. Sport has, after many abortive experiments, definitely entered the realm of music.

"In reality, it is impossible to consider music as a cloistered art

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secluded from all contact with actual life. It should find its inspiring subjects in the tastes and emotions of our own age. Already the machine and the factory, both of which occupy so commanding a place in our lives, have inspired powerful works of Hindemith, Prokofieff, and Honegger. The time is ripe for sport, which today, as in the time of ancient Greece, has become a kind of religion, also to provide such inspiration. The rhythm of a car racing at one hundred miles an hour, the posture of tennis players, the speed of the runners, can be translated in a hundred different ways into music.

"Debussy understood this perfectly. That delicate poet of tone wrote for Nijinsky that interesting ballet, 'Jeux,'* a masterpiece which has always been misunderstood.

"Let us hope that 'Rugby' will induce the young composers to quit the childish nonsense in which for the satisfaction of a few snobs

*"Jeux" was performed for the first time in the United States by the Boston Symphony Orchestra, Mr. Monteux conductor, in Boston, on January 2, 1920.



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they are indulging, and that they will find in the healthy emotions of sport and in the sight of man's creative activity a powerful inspiration for their art."

* * *

Pierre de Lapommeraye, reviewing "Rugby" in *Le Ménestrel,* noted, in "this young and powerful composer, an evolution, analogous to that observed for some time in Stravinsky: a return to sobriety in writing, to the classic form, and to tonal unity. . . . It ('Rugby'), conceived according to the traditional plan of the sonata, makes no appeal to any picturesque element, and especially not to any percussion instrument. It is a symphonic poem reduced to the elements of pure music."

"America," an Epic Rhapsody Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living in San Francisco)

This Rhapsody was unanimously selected as the winning composition among ninety-two manuscripts submitted in *Musical America's* "symphony contest." The prize was awarded to Bloch in June, 1928. The jury, consisting of five conductors, Messrs. Walter, Damrosch, Hertz, Koussevitsky, Stock, and Stokowski, agreed upon "December 20, 21, as the dates of the first performances in New York, San Francisco, Boston, Chicago, and Philadelphia." The first performance was in New York, Mr. Damrosch conductor on December 20, 1928. The first performance in Boston was by the Boston Symphony orchestra, Mr. Koussevitzky conductor on December 21, 1928. The chorus was composed of the Radcliffe Choral Society and the Harvard Glee Club.



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The following description of "America" was published in the *New York Times* of November 11, 1928:

"The title-page bears the inscription from Whitman: 'O America, because you build for mankind, I build for you.' On another page is found the dedication:

" 'This symphony has been written in love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration.'

"The symphony embodies a conception indicated by the composer: 'A Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, said Whitman: "To hold men together by paper and seal or by compulsion is of no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants." '

"The composer explains that in composing the symphony, not only in its spirit but in its form, he had been inspired by this very ideal: 'The anthem which concludes the work, as its apotheosis, symbolizes the Destiny, the Mission of America. The symphony is built entirely upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form.

" 'It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope.'

"It is in three movements. The first has the caption: '1620. The Soil—The Indians—England—The *Mayflower*—The Landing of the

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Pilgrims.' The second, '1861–1865—Hours of Joy—Hours of Sorrow.' There is here another Whitman quotation:

"'I hear America singing, the varied carols I hear. . . . Each singing what belongs to him or her and to none else. Singing with open mouths their strong, melodious songs.'

"The third movement is '1926 . . . The present . . . The future,' and again from Whitman, 'As sees the furthest, he has the most faith.'

"It will be seen that a whole synthesis of America's historical and spiritual development is indicated. Apparently Bloch is writing programme music. He has used a 'programme' as a kind of background for the expression of moods, retrospects, prophecies. His musical synthesis is crowded with thematic material that has come from the soil. There are various captions and explanations in the score, and precise indications of the passages which they suggested. 'The Soil' underlines the opening measures. There are heard Indian songs—festive songs, war songs, songs of death. An old English march is the passing reference to England, from which the Pilgrims were driven. Then, anticipating the anthem, is heard, mysteriously, from far away, 'The Call of America,' and 'The Sea.' Then 'Struggles and Hardships,' and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the caption, 'Loneliness,' and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, 'Building Up a Nation.' . . . 'The Love of the Soil Comes into the Hearts of the Pilgrims.' 'Old Hundred' is heard; 'In God We Trust'; under the closing measures, 'Faint Hopes in the Future.'

"An old Southern song opens the second movement. It is heard on the English horn. There are old reels, hornpipes, and melodies of Stephen Foster, then sterner stuff, and a tragic end: 'O Captain!

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My Captain!' Jazz, materialism, rush, and nervous desperation are the keynotes of the beginning of the finale. There follow more idealistic and prophetic strains, and at last the anthem, proclaimed with all the powers of the orchestra, 'America! America!'"

* * *

An analytical description of the Rhapsody was contributed by Mr. William Spier to *Musical America* of June 9, 1928.

"The first movement bears this inscription: '... 1620—The Soil—The Indians—(England)—The *Mayflower*—The Landing of the Pilgrims.' Beginning with an introduction, *poco lento, misterioso,* in G minor, the principal subject is given out by the bassoon and lower strings over a *tremolo* in the divided strings. An Indian character is assumed by the theme, a version of the anthem which concludes the work, by the use of a Scotch snap. The tympani furnish an *ostinato* which is later resumed by an Indian drum. Another form of the anthem theme, identified in the third movement as 'The Call of America to the Nations of the World,' is utilized to some extent. A gradual enlivening leads to the main body of the movement, which begins, *Animato,* in B-flat, with a call in imitation of Mandan and Hidasta music. There are frequent changes of time. A Chippewa war song makes its entrance; the full orchestra takes up the 'call' subject; the clarinet sings a death song; the drum contains its *ostinato.* A dolorous theme is given to the solo viola, and is continued by the clarinet. A transition commences on a phrase

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from the Introduction, leading to suggestions of an old English march, which is stated by the full orchestra in C major. The 'Call of America' is sounded by the trumpets. A section specified as 'Struggles and Hardships' for full orchestra, based on related material, ornamented by figuration, bridges over to an old chanty, given to the horn and 'cellos. This gradually fills out harmonically till it is taken up spiritedly by the strings. This broadens to a jubilant outburst indicative of the sighting of land. The first phrases of the anthem are sounded triumphantly by the brass in a *fff* climax, which gives way suddenly to an episode of loneliness and memories of the past. The Indian drum begins again; a recollection of the anthem subject leads to a powerful statement of the hymn 'Old Hundred,' succeeded once more by the motto. There is a *rallentando* to the conclusion of the movement, with a *pianissimo* suggestion of the 'call' over muted and divided strings, harp harmonics and celesta.

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The movement comes to a close sadly, with chromatic lamentations in the woodwind and strings, the motto being stated by the trumpets, 'O Bleeding America!'

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the rhapsody—'Give me solitude, give me nature.' The first subjects appear in the original key. From here an extended development is begun, with reiterated treatments of the motto. The gradual broadening pulses onward. 'Old Hundred' returns; the strengthening and rebuilding progress. America calls to the nations of the world. 'The Fulfillment' looms. The anthem, pure and simple, is sounded proudly, the people singing 'with deep fervor and enthusiasm.' The conclusion, triumphant and free, utilizes 'Yankee Doodle' in augmentation.

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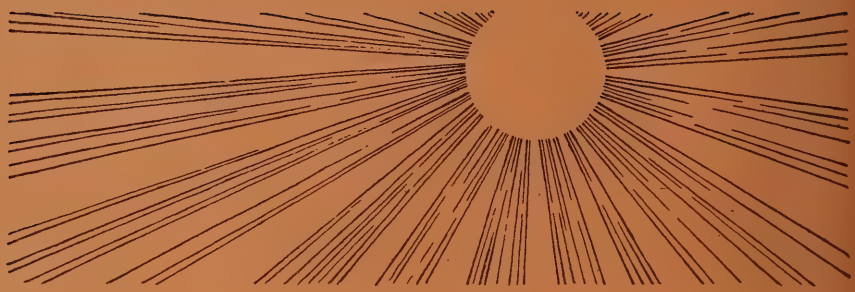
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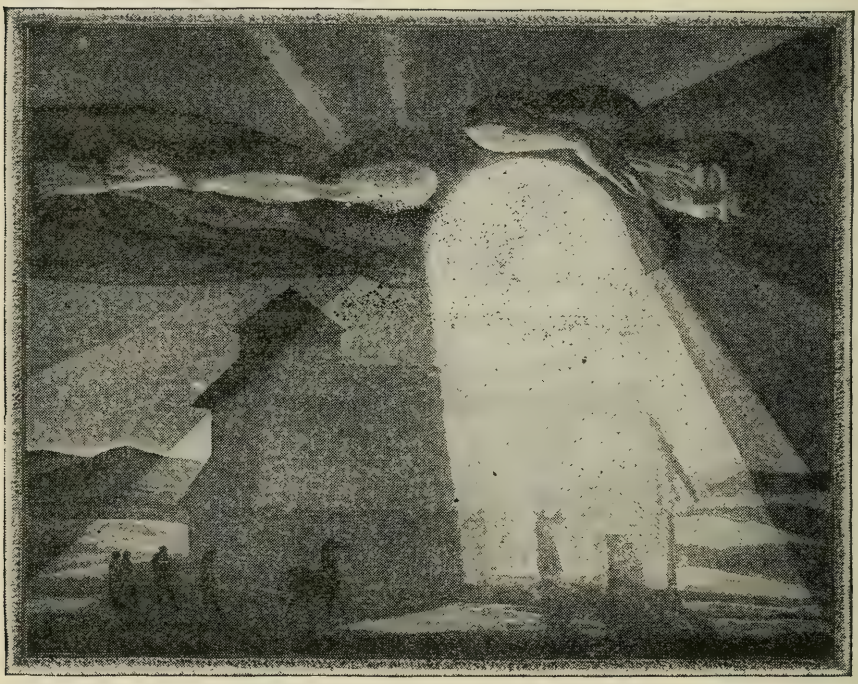
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	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
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Frederick the Great Symphony in D major, No. 3

I. Allegro.
II. Andante.
III. Allegro scherzando.

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

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Symphony in D major, No. 3 Frederick the Great

(Born at Berlin on June 24, 1712; died at Sans Souci, Potsdam, on August 17, 1786)

Frederick the Great visited the court of Frederick Augustus the Strong at Dresden in 1728, and there was awakened to love for music and the opera. Johann Joachim Quantz, a renowned flute-player (1697–1773), gave him lessons in Berlin, so that he became a fair player of that instrument. Karl Heinrich Graun (1701–1759), appointed conductor of the Rheinsberg orchestra (1735), and later busied with the Berlin Opera, taught him thorough bass and composition. Frederick wrote many flute pieces, also arias, marches, and symphonies in the Italian manner, the overture and some arias for "Il Re Pastore" (Charlottenburg, 1747), arias for "Galatea ed Acide" and "Il Trionfo della fedettà." With Algarotti, Villati, and Tagliazucchi, he wrote librettos for Graun's "Silla," "Montezuma," "I Fratelli nemici" and "Merope." Only a few of Frederick's compositions were published in his lifetime, and those were published without his knowledge.

Three of his four symphonies were for strings only. This one, written probably in 1743, is for strings, two flutes, two oboes, two horns, and a bassoon. The King wrote all the parts without assistance. He showed the score to Quantz, who corrected only a few notes which were wrong in the notation. This symphony was published at Nuremberg by



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Balthasar Schmid at the wish of Frederick's sister Wilhelmine, Margravine of Bayreuth, who thus wished to surprise pleasantly her brother. The chief theme of the first movement was taken by the King from Graun's 35th symphony. Frederick used the Allegro in 1747 as an overture to "Il Re Pastore." Three of the symphonies edited recently by Gustav Lenzewski were published by the Viewig house, Berlin-Lichterfelde. The original manuscripts are in the Berlin Library.

The symphony was performed at the Staatsoper, Berlin, on May 4, 1928. Erich Kleiber conducted. The solo flute players were Paul Luther and Martin Rössler. The programme also comprised the overture to Spontini's "Olympic," Meyerbeer's Fackeltanz No. 2, Weingartner's Lustige Ouvertüre and Strauss's "Heldenleben."

When Frederick was young, his clavier teacher was the Cathedral organist Gottl. Hayne. It was in 1728 that Frederick began to take lessons on the flute from Quantz, who was so strict that the following story was told: C. P. E. Bach once asked this riddle: "What is the most fearsome animal in the Prussian Kingdom?" No one could say; then Bach answered: "Madame Quantz's lap-dog. He is so terrible that Madame Quantz herself is afraid of him; Quantz is afraid of his wife, and the greatest monarch on earth is afraid of Quantz." The King heard

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this, and said to the Marquis d'Argens: "My dear Marquis, don't let Quantz hear this; for if he does, he will put us all out of office."

Frederick's father objected to music as a foolish luxury, so that the son while he was crown prince was obliged to practice in secret; but when he mounted the throne in 1740, he interested himself in opera, concerts, composition, and his own proficiency as a flutist; he also took a warm interest in the ballet; witness the famous adventure of the beautiful Barbarina, told by L. Schneider in his "Geschichte der Oper und des königlichen Opernhauses in Berlin"* (Berlin, 1852), by Carlyle, and others. The story that Frederick paid Quantz 2,000 thalers for each of his new compositions in addition to his salary is probably untrue, for Quantz wrote 300 flute concertos for the King, besides solos and exercises for his daily practice. It is more likely that Quantz received a yearly salary of 2,000 thalers; for each solo 25 ducats; for each concerto 100 ducats. Frederick played the flute four times a day: on getting out of bed, after the meeting of the cabinet-council, right after dinner, and in the evening, when, in earlier years, he was accustomed to play five concertos. J. F. Reichardt bore witness that Frederick's technic was not sufficient for difficult passages, and there was little fire in the performance of an Allegro. "It was perhaps a remarkable feature of

*An authoritative book to be consulted by all who wish to know about Frederick's connection with the opera, singers, and the ballet.

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his playing that he performed an Adagio with such deep emotion and such noble simplicity and truth that one seldom heard it without tears. 'Bravissimo'* has often escaped my lips after an Adagio. How is it possible, I thought to myself, that this emotional man could often from principle appear hard-hearted, so that the world regarded him as a man without feeling." In his later years Frederick seldom played the clavier, but his interest in it remained. All know how he welcomed J. S. Bach to Potsdam, saying to his musicians when about to play the flute, he received a paper from an officer: "Gentlemen, the old Bach has come."

We learn from Reichardt (*Kunstmagazin*) that when Frederick composed, he wrote down the upper voice in notation, and put in words what the bass and the other voices should be: "Here the bass goes in eighth notes; these measures for violins alone," etc. Then Agricola (as a rule) would translate the directions into notes.

Frederick did not care for ecclesiastical music. He once complained of an opera that it smelt of the church. He called Graun's "Tod Jesu" the "best opera" of that composer; but he would not hear it. As a lover of music, Frederick had strong prejudices. He heard little except that by Graun, Hasse, and Quantz. He could criticize shrewdly, as

*As a rule, no one but Quantz dared to cry "Bravo"; but once, when Frederick was in good-humor, he asked Fasch to applaud him when he played well. This Fasch did, but only when Quantz was not in the room.

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when he said of a certain popular aria by Graun: "It may please Tom, Dick, and Harry, but it is too long for the situation. A composer must avoid spinning out at too great length a deep and mournful mood." For the most he favored only German composers, but he had no liking for Gluck or Handel, nor for French and Italians, though he held French literature in the highest regard and prized Italian singers above all others. He once said that he would rather hear his horse neigh than a German sing.

Among his earlier compositions are a march composed in 1741; a march to Lessing's play, "Minna von Barnheim"; overture to Villati's "Galatea ed Acide" (also an aria for it); an aria from Hasse's "Cleofilde," changed and ornamented by Frederick for the singer Hubert; an aria for Graun's "Coriolano" (Frederick wrote also the text). Was the military march, "Der Hohenfriedberger" "the most popular of his compositions," written by him? Carl Freiherrn von Ledebur, in his "Tonkünstler-Lexicons Berlins" (Berlin, 1861), says that the royal authorship was questioned by many.

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Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish

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critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky's has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza,

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

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which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

* * *

Maud Powell, the most famous of the female American violinists, was born at Peru, Ill., on August 22, 1868. She died suddenly at Uniontown, Pa., on January 8, 1920, on one of her many tours. She studied violin playing with William Lewis, Chicago; Schradieck, Leipsic; Dancta, Paris; Joachim, Berlin. (At the age of nine she played the violin, also the piano, in public after early lessons in

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Aurora from William Fickensher and his daughter.) She went to Leipsic when she was thirteen years old. In 1883 she played in London and the English provinces. In 1885 she made her début with the Philharmonic Orchestra of Berlin. Returning to the United States, she played with the Philharmonic Society of New York, Theodore Thomas conductor, on November 14, 1885 (Bruch's First Concerto). From that time until her death, she lived the life of a travelling virtuoso, playing with orchestras and in recitals in the chief cities of Europe and the United States, touring Germany, Austria, Holland, Belgium, France, Great Britain, Russia, Denmark, South Africa. With the Boston Symphony Orchestra, she played Bruch's Concerto No. 1 (March 5, 1887); Tchaikovsky's Concerto (April 13, 1901); also Sibelius's concerto, as mentioned above. She was the first to play the following concertos in the United States: Saint-Saëns's C major; Dvorak's A minor; Shelley's G minor; Huss's D minor; Arensky's A minor; and the concerto by Sibelius. She played Tchaikovsky's concerto in New York on January 19, 1889, but it is possible that Dr. Leopold Damrosch played it before her. She married H. Godfrey Turner. The marriage was a happy one.

In 1894 she organized the Maud Powell String Quartet, which was disbanded in 1898.

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Her father was of English-Welsh extraction; her mother was of German-Hungarian stock. Maud Powell was a woman of strong character; of sound sense; of physical and mental energy; not knowing difficulties or discouragement; a staunch friend.

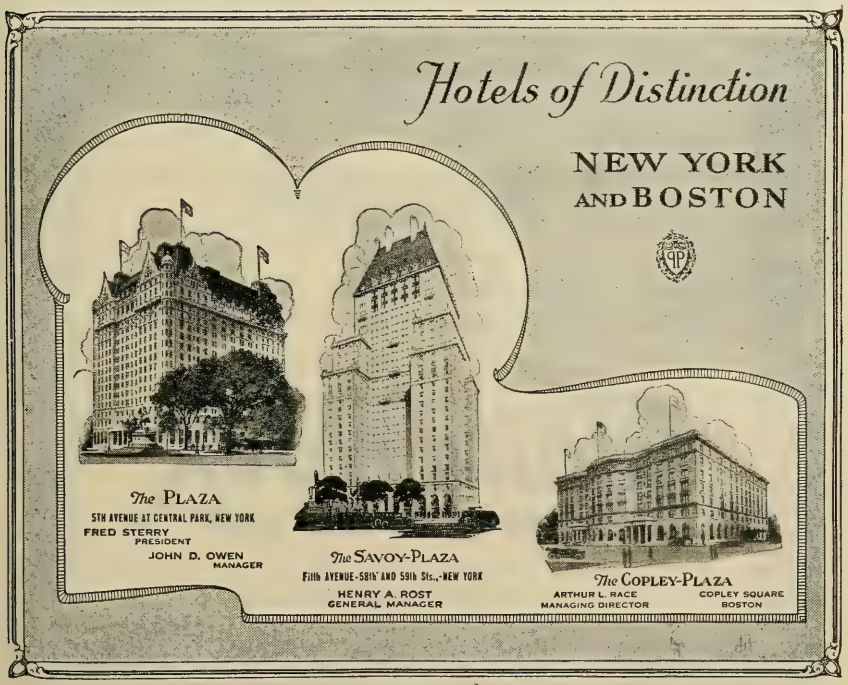
Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

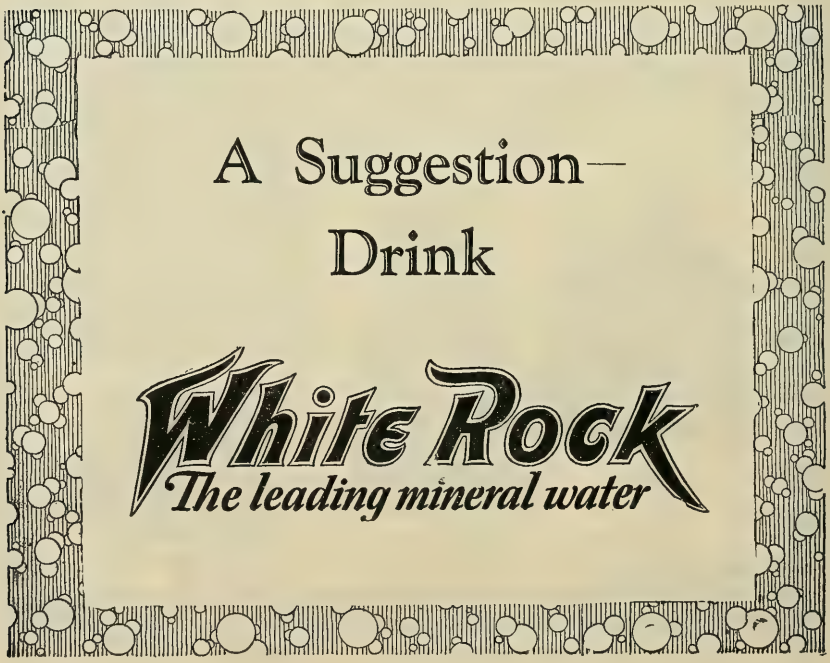


of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should



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this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two per-

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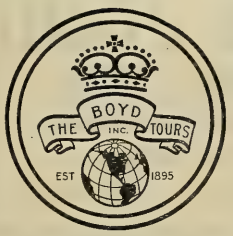
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formances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by me earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed.

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.



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Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

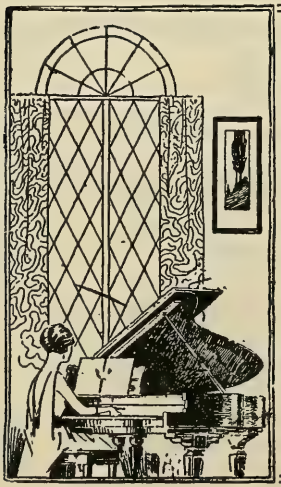
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* *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony has also been played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902, April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck), April 10, 1909, December 3, 1910, March 20, 1925, April 15, 1927.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in



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me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor, 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," or what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The

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recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of

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the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memoires, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

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classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical



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form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance

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afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes

*For the persistent use of fixed thematic material throughout the movements the symphony of César Franck is almost as remarkable.—P. H.

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the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

Tchaikovsky's Votinsk House

(Victor Belaieff in the *Christian Science Monitor* of January 12, 1929)

"Revolution is revolution." These words define its influence even on things which, at a first glance, would seem to have no connection with revolution. An interesting example of this is the fate of the house at Votinsk in which was born one of the greatest of Russian composers, Peter Iliich Tchaikovsky, the thirty-fifth anniversary of whose passing

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occurred on November 6 of last year. For the history of this house I am indebted to the kindness of the secretary of the Tchaikovsky House-Museum at Klin, Ivan Efimovich Smirnov, who journeyed to Votinsk last summer in order to ascertain the condition of a building which every musician must regard as historic.

The town of Votinsk, or, more correctly, the Votinsk Works, was founded by Count Shuvalov in 1757; it lies at the foot of the Ural range, in the Sarapul district of what is now the Ural Government. In the early days of their existence the Votinsk Works turned out sheet-iron and tin-plate to cover the palaces and other buildings of Tsarskoe Selo (now Detskoe Selo) situated not far from St. Petersburg (Leningrad) and serving as the summer residence of the Tsars. Soon after the establishment of the Works they were transferred to the management of the state, as Count Shuvalov proved to be quite incapable of carrying on the undertaking.

In 1774 the Works were pillaged and burned by the adherents of Pugachev, whose rebellion seriously disturbed the Russia of Catherine the Great, and supplied the material for Pushkin's fascinating story "The Captain's Daughter," and his "History of the Pugachev Rebellion." The subsequent history of the Works, down to the latest times, was less romantic and more ordinary, except for the event which

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made it famous in the musical circles of the world—the birth of Tchaikovsky.

The composer's father, Ilya Petrovich Tchaikovsky, was manager of the Works, with the title of chief metallurgist and the rank of colonel, from January 6, 1837, till February 6, 1848 (Old Style). Here his son, Petr Iliich, was born on April 25, 1840 (Old Style).

The chief metallurgists or superintendents of the Works in the time of Ilya Petrovich Tchaikovsky enjoyed almost feudal rights. By the workmen and the populace they were called "lords"—hence the name of the street leading to Tchaikovsky's house was "Lord Street" prior to the revolution. They had at their disposition a military detachment of a hundred cavalrymen, for the protection of the Works and themselves.

The position of Ilya Petrovich and the other chief officials, according to the composer's biographer, Modest Iliich Tchaikovsky, in external surroundings was quite like that of a wealthy landowner in the midst of his estates. Indeed, it was rather more, because all the comforts of life a beautiful and spacious house, a host of servants, and unlimited power over an enormous number of people—all this was combined with a certain suggestion of representative authority, since the heads of the Votinsk Works were directly appointed by the state.

As the house is now upward of one hundred years old it is in a dilapidated condition, and is quite unfitted for residence in the winter.

To resume its history—in the tempestuous times of 1918 and 1919 Votinsk and the Votinsk Works were in the hands of the Whites, commanded by Admiral Kolchak.

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Tchaikovsky's house was taken over by the staff, and on the upper floor, consisting of four rooms, the captured and arrested Reds were confined. After the defeat of Kolchak and the retaking of the town by the Reds, the Whites were expelled from the house, and then from the town and Works. Through this change of hands the house suffered severely, especially the interior, the fittings being either rendered useless or completely destroyed. When it finally came into the possession of the Reds, it was devoted to the service of culture and refinement.

A technical institute was organized for the training of workers qualified for the Works. The institute was shortly after transferred to the territory of the Works, in order to be nearer to the industries, and the Tchaikovsky house was occupied by the League of Youth and turned into a club; the premises, however, proved unsuitable, and the club removed to other quarters. The house was then taken over temporarily by one of the Votinsk schools, but three years later, at the end of 1927, the condition of the building was manifestly unsafe.

The school was followed by the professional union and metallists'

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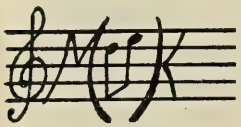
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club. A public dining room was established, and in the adjoining garden a summer theatre with three hundred seats was built, in which plays and concerts were given. About the time of Ivan Efimovich Smirnov's visit, the workmen-correspondents were using the room in which Petr Iliich Tchaikovsky was born as an office, and also issuing their wall-newspaper containing their critical observations on the disorders at the Votinsk Works. A metal memorial tablet, bearing the inscription: "In this house was born in 1840 Petr Iliich Tchaikovsky," has been affixed to one of the outer walls.

What will be the fate of Tchaikovsky's house in the immediate future? The administration of the Votinsk Works is well aware of its historical significance and the necessity of preserving it as a cultural memorial, but there are no funds available for the purpose, the whole of the revenue from the Works being absolutely required for the reestablishment and extension of the industry, which suffered greatly during the revolution and the subsequent civil war.

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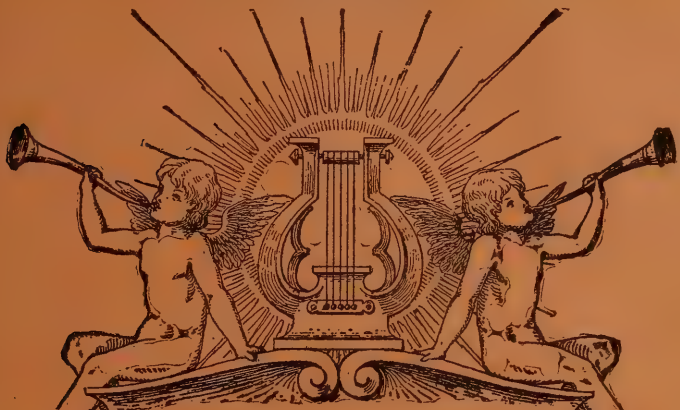
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Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E.	Bettoney, F.
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe)

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

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Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It



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was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little

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one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

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Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } *Herbeck*
2. Jägerglück } (First time.)
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace,

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"The Sorcerer's Apprentice" (after a Ballad by Goethe)
Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was

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performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921, October 23, 1925.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

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Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.
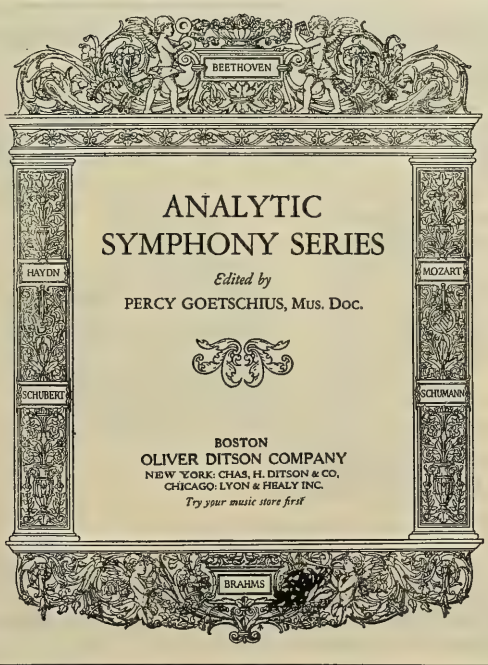
See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendu-



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lous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three

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syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.



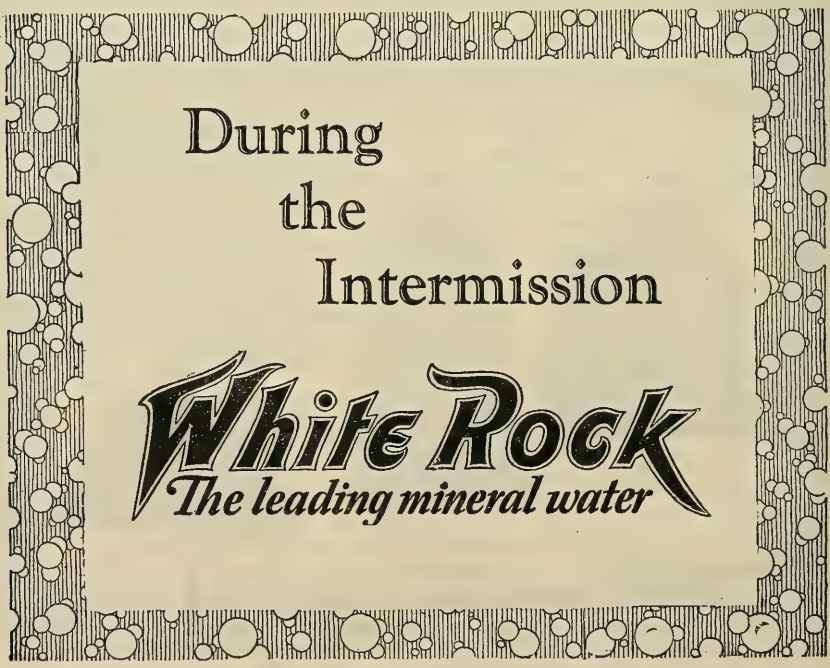
clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

ENTR'ACTE

FIRST OF ROMANTIC COMPOSERS

("N. C." in *The Manchester Guardian Weekly* of November 23, 1928)

A hundred years ago today Schubert died in Vienna in his thirty-second year. He lived at a time when the youth of his city was anticipating Mürger by nearly a quarter of a century. The "Biedermeier" period in Vienna's culture had for its setting not always the cold-cupboarded attic of Rudolph, Marcel, Colline, and Schaunard,



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but sometimes the lusty *Gasthaus* and, when the luck was in, the bourgeois drawing-rooms of the Bruchmanns, the Spauns, the Fröhlichs.

Sentimental biography still perpetuates the legend of Schubert the constantly poverty-stricken and illiterate peasant. He was educated at one of the best secondary schools of his day, and his father had a sound if narrow culture. Throughout his life Schubert drew his friends from the ranks of Vienna's artists and poets. The best houses of the city were open to him. Schubert, were he alive today, might have to walk far through the center of Manchester to find his superior in culture and taste. Vienna did not let him starve, week by week. His genius was not altogether neglected. In one year, 1826, six different publishers brought out his works, issuing in all 106 different compositions. Between 1820 and 1828 his income from music has been estimated at £575. The sum seems scandalous until we are reminded by Mr. A. H. Fox-Strangways that money went farther in Schubert's day than it does in ours. Schubert's earnings in the last eight years of a young life can safely be calculated in modern cash values at more than £350 a year. At the age of nineteen he cut free from the drudgery of schoolmastering and for the remainder of his days he devoted himself to composition, declining the routine of music teaching. On one of his summer jaunts through Upper Austria he writes a letter saying that his songs are known and sung everywhere. Even the musical critics recognized his genius. Reviewing the first performance of "Rosamunde" in 1825 the "Wiener Zeitschrift" spoke of the "genius of this *popular* master" (our italics). At the age of twenty-two his first opera was produced; at the age of 19 he had the happy knowledge that one of Vienna's greatest singers was interested in his

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works and introducing his songs to the city's most distinguished places. When we deplore Schubert's income from music we must remember that in his period the public vocal recital was almost unknown. In his lifetime Schubert gave only one concert; it attracted a crowded audience, the largest ever seen in the hall of Musikverein. The pathos of Schubert's life was not the product merely of a slender purse. From the portraits of the man we might indeed gather that he was one of a very respectable and comfortable community. His sadness, when it came upon him, was a thing of the imagination; had he been as prosperous as Crœsus he would still have written his greatest music out of his moments of, to use his own word, "suffering."

Modern criticism has not hesitated to accuse Schubert of over-indulgence in pleasures not exactly noble; it has even been argued that he tended to dissipate his creative powers by allowing himself to be "led away" too easily by his friends. The fact is that as artist and man he lived a pretty full life, according to the middle-class æsthetic and social fashions of his day. Consider the extent of his output, and let it then be asked whether his genius during a brief lifetime could have been better served by the more thrifty habits of certain modern composers: six Masses, over 600 songs, thirteen or more piano sonatas, the Impromptus and Moments Musical, eight symphonies, fourteen string quartets, the "Trout" Quintet, the C major String Quintet, five trios, and the Octet, about a dozen operas and singspiels, and a heap of other music in various forms—here is only a sketchy outline of his output.

In one year, 1815—he was then eighteen,—he wrote two symphonies, a string quartet, four piano sonatas, an Adagio, twelve dances, ten variations for piano, two Masses, a Stabat Mater, five large dramatic pieces, and 146 songs. It may be true that he ought to have blotted many more pages than he did, but that is a point of view which does not recognize that lyrical genius must trust its impulses in and out of season and risk the mis-hits of the spontaneity that is the first condition of its being. Schubert, at the end of his



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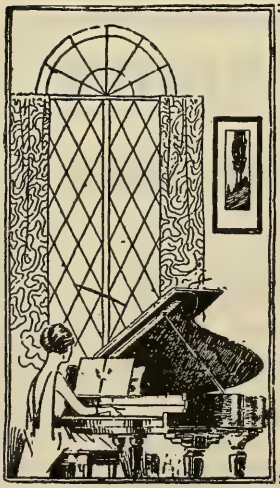
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life, was thinking of taking lessons in counterpoint. It will be sensible for us to applaud the instinct which, while he was young, led him to hold back from placing his muse in the grip of more science than the spirit of pure song craved after. Had he lived longer, his intellect might conceivably have hardened and sought to use music as a serious criticism of life. The C major Symphony and the String Quintet in the same key tell of a bigger Schubert than the singer of the world's sweetest songs. But who of us today can regret that Schubert composed as he did compose, profusely, sometimes uncritically? A Schubert with an art of half of Bach's masterly formalism would be a Schubert so much the less lovable than the man whose centenary the whole world is now celebrating with a sincerity not at all common on such occasions. A sane criticism sees that the defects of a great artist are part of his style. God Almighty alone has the right to ask whether Schubert made the most of his gifts; the rest of us must thankfully take our Schubert as we find him.

A centenary review has so little space to spare that Schubert's Lieder must be merely mentioned—taken for granted. But if he had never written a single song and only his instrumental works, our view of the nature of his music would be much as it is today. All that he composed lived in a ceaseless current of song. He was, indeed, the first great composer to warm music through and through with the homely poetry of the folk. Beautiful though the melodies of Mozart are, they live in an air of eigthteenth-century refinement; their poise is aristocratic. There is no landscape in Mozart, but the music of Schubert is full of landscape. Though Beethoven had his movements of pastoral relaxation, it was the relaxation of a giant who came down for a while from austere and sublime heights. Schubert made music familiar; he took the art on happy jaunts through the meadows; he let it linger over the rustic bridge and watch the busy stream, with the trout flicking its tail in the running water; he gave music an ear with which to listen to the mill-wheel and the



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call of the post-horn; he gave it also a heart simple enough to beat with the heart of the lover who waited for a letter from the beloved.

Schubert made music kindly and humane. For even his chamber compositions have the urge of his own nature; their themes seem to ask to be sung rather than played. He seldom wrote music which was instrumental in the sense that the music of Mozart is instrumental. Melody in Mozart is never so charged with the lyrical impulse that it threatens to run away with Mozart the superbly poised symphonist. Mozart's tunes—even in his operas—lend themselves freely to the plan of classical instrumental form; they do not move with the heart and blood pulse of familiar song—song so instinct with a human spontaneity that its transitions cannot always be anticipated. The true instrumental tune is easily subjected to the requirements of formal logic; it will mingle with other tunes on equal terms in a symphonic scheme: it will gladly serve as simply one strand amongst others in a symphonic web. But pure song is tyrannical; it lends itself to statement and repetition—not willingly to development. That is why folk-song has so seldom provided a basis for a symphony. Schubert, as we have seen, drew freely on the melody and poetry of the folk. It is not surprising, then, to find that Schubert's instrumental works are often (though not habitually) strongest in their expositions or statements, and are frequently "unclassical" in the development sections. Pure song, let it be said again, mainly thrives on statement and repetition. Schubert loved to sing a tune over and over again because it was in itself complete and well worth repetition. This is not to imply, of course, that Schubert did not know a magical way of his own whereby to carry along an instrumental work. Because of his transitions of melody, his chromatic alterations of harmony, he is classified today as the first of the Romantic composers. But these mutations were the outcome of his own poetic sensibility; they had nothing to do with the sequence and logic of the classical forms. At his greatest he created or envisaged form of his own, and the transitions of it can often be fully appreciated only in terms of the workings of the spirit that moved him. Yet he has been taken to task by criticism

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for characteristics which are not always grave faults *unless* regarded from the standpoint of the classical style—an instrumental and not essentially lyrical style.

Schubert wrote much music from sheer habit, true; then he was a mechanical worker in the tricks of the trade of his day, "lacking," as Mr. Cecil Gray has momentously written, "the cerebral power which is the necessary concomitant of the highest artistic achievements." Here is a typical attitude of mind of much modern Schubert criticism; it overlooks the fact that Schubert made the bulk of his music at a time of life when, with all his genius, he could not possibly have come to the intellectual mastery needed in the creation and filling of new and big instrumental forms. While still a boy Schubert prefected the song for voice and pianoforte; his imagination was old enough then to take the measure of a moderate-sized canvas. At the age of thirty-one he had grown large enough in imaginative sweep and power to compose the C major Symphony. While it is true, then, that a vast amount of Schubert's music is mild, even trivial, in conception and technique alike, criticism will do well not to base on this routined output a judgment which leaves out of account the Schubert of the year of his death.

In 1828 he wrote, besides the C major Symphony, the String Quintet, the "Schwanengesang" settings, which include the grim, hard-fibred "Doppelgänger," and the Piano Sonata in B flat. Faced by such works, the epitaph of Grillparzer comes to mind: "Music has here entombed a rich treasure, but fairer hopes." Fairer hopes!

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In that last year was the advent of a graver note in his music a certain sign that Schubert's mind was indeed becoming tougher with the stuff of what Matthew Arnold called "criticism of life?" Or was this graver note nothing but the deepening of the original lyrical impulse? Were Schubert's solemnities like the solemnities of his life—accidental and secondary? Schubert's pathos steals in swiftly and goes as swiftly; it seldom hints of the tragic sense, the philosophic habit of mind.

> Fancy, who leads the pastimes of the glad,
> Full oft is pleased a wayward dart to throw,
> Sending sad shadows after things not sad.

But nobody but the critics will pause in this year of Schubert's centenary to ask whether Schubert died before his time with a masterpiece in him of even bigger mental span than that of the C major Symphony. The world at large will be satisfied to cherish the Schubert who during the brief life that was his portion gave to the world the loveliest music it has ever known.



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Symphony No. 2, in D major, Op. 73. . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.*

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.



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Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic

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beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

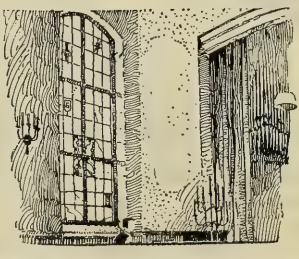
"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert

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of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major

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- Overture to "Leonore" No. 3, Op. 72 — I. November 23
- Symphony No. 3 in E-flat major, "Eroica," Op. 55 — I. November 23
- Symphony No. 6 in F major, opus 68, "Pastorale" — II. January 4

BLOCH
- "America," An Epic Rhapsody (In Three Parts)
 Chorus from the Oratorio Society and the New York University Glee Club, Albert Stoessel and Alfred Greenfield, Conductors — III. February 1

BRAHMS
- Symphony No. 2 in D major, Op. 73 — V. April 12

CARPENTER
- "Skyscrapers," A Ballet of Modern American Life — II. January 4
 Soprano: MARIE SUNDELIUS
 Tenor: JOSEPH LAUTNER

DEBUSSY
- "Prélude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé — I. November 23
- Nocturnes — III. February 1
 a. Nuages.
 b. Fêtes.

DUKAS
- "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
 Scherzo (After a ballad by Goethe) — V. April 12

FREDERICK THE GREAT
- Symphony in D major, No. 3 — IV. March 8

HANDEL
- Concerto Grosso for String Orchestra in B Minor, No. 12 — III. February 1

HONEGGER
- "Rugby," Orchestral Movement — III. February 1

PROKOFIEFF
- "Classical" Symphony, Op. 25 — I. November 23

SCHUBERT
- Symphony in B-minor ("Unfinished") No. 8 — V. April 12

SCHUMANN
- Concerto in A minor for Pianoforte and Orchestra, Op. 54 — II. January 4
 Soloist: JESÚS MARÍA SANROMÁ

SIBELIUS
- Concerto for Violin and Orchestra in D minor, Op. 47 — IV. March 8
 Soloist: RICHARD BURGIN

TCHAIKOVSKY
- Symphony No. 5 in E minor, Op. 64 — IV. March 8

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is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.

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The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his com-

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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plaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skillful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

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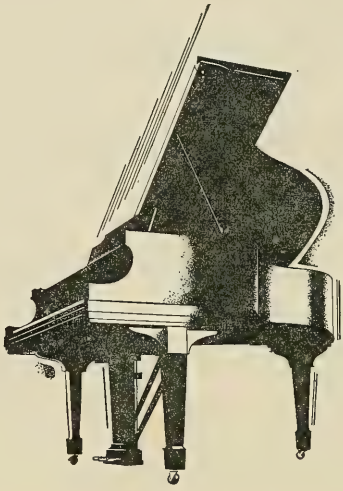
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THURSDAY EVENING, OCTOBER 11

AT 8.00

PROGRAMME

Beethoven Overture to "Leonore," No. 3, Op. 72

Stravinsky Apollon Musagète, Ballet

Scene I: Birth of Apollo.

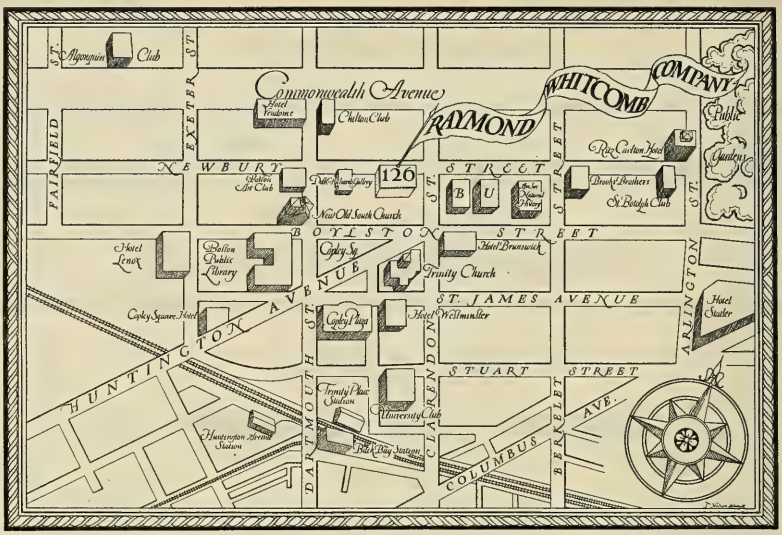
Scene II: Variation of Apollo (Apollo and the Muses) — Apollo and the Three Muses: Calliope, Polymnia and Terpsichore — Variation of Calliope — Variation of Polymnia — Variation of Terpsichore — Variation of Apollo — Apollo and Terpsichore — Coda (Apollo and the Muses) — Apotheosis.

Beethoven . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes before the symphony

For the programme of Mr. Koussevitzky's recital see page 19



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Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

"Leonore" No. 2 was the overture played at the first performance

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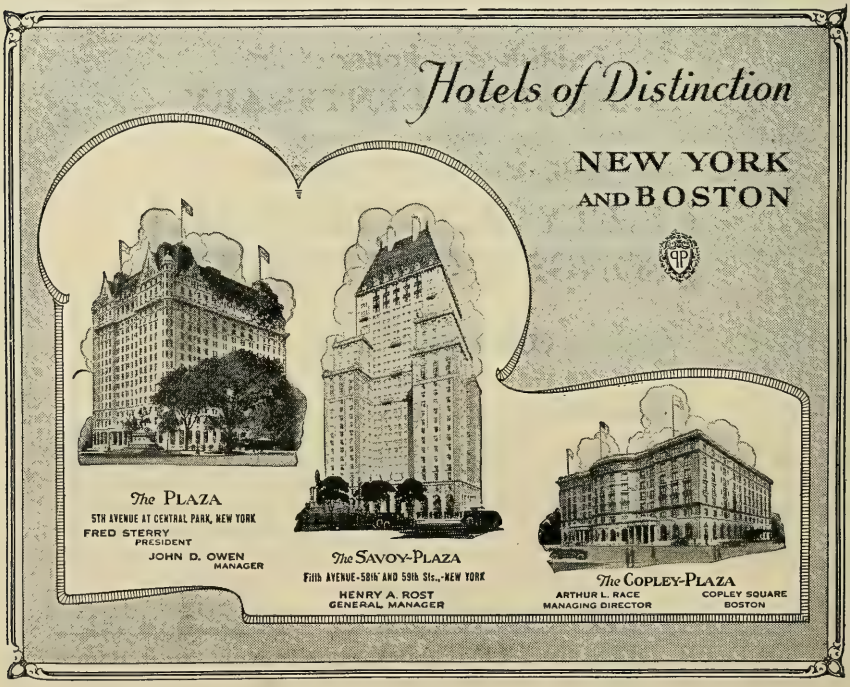
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in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra.



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Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

"Apollo, Leader of the Muses," a Ballet

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

Serge Diaghileff's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva,

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Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

* * *

Émile Vuillermoz in his letter to the *Christian Science Monitor* (July 14) wrote:

"The second production of the Russian Ballet was by Igor Stravinsky. Here, again, the authors solemnly proclaim their intention of giving us a piece without a plot. Actually, they offer us an extremely traditional ballet in which we see the birth of Apollo, who is being taken to Olympus where he discovers the Muses, whom he endows with the allegorical attributes which determine their jurisdiction in the domain of the arts. Calliope receives a tablet and a style to dance the step of poetry. Blest with a mask, Polymnia extols the nobility of mime; and, furnished with a little lyre, Terpsichore discovers the essential laws of choreography. Apollo, who brandishes a violin, presides at their sports. These proceedings end in an apotheosis where one sees the Musagète gallantly scaling Parnassus, which is henceforth to be their dwelling place.

"One clearly sees the tendency to reaction that inspires this banal academic subject. Stravinsky's score is written in the same vein. This virtuoso of

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.

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We submit herewith a comparative statement for the years 19 opened, we estimated the probable deficit at $85,000.00, and asked f and the subscriptions received were $73,179.99.

RECEIPTS	1926	1927	1928
Gross Income from Concerts	$490,821.50	$549,357.31*	$520,286.
Symphony Hall Rents, etc. .	115,364.99	97,474.14	101,827.
Programmes	53,566.65	52,711.00	50,889.
Sale of Bound Volumes . .	884.20	248.00	275.
Interest on Bank Balances .	3,225.01	3,866.47	4,352.
Sundry Receipts	628.46	495.68	329.
Operating Income	$664,490.81	$704,152.60	$677,960.
Payments	729,487.02	762,183.73	780,957.
Operating Deficit	$64,996.21	$58,031.13	$102,996.
Income Endowment Fund and Interest	11,194.21	13,734.15	15,928.
Net Loss	$53,802.00	$44,296.98	$87,068.

*Includes Beethoven Festival.

This year, orchestra salaries will be increased by nearly $15,000. this season has not been sold. These figures, plus the amount that for the coming year. As these concerts can only be carried on by th

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and 1928 at the close of business July 31st. Before the 1928 season
iptions to cover that amount. The actual deficit was $87,068.23,

AYMENTS	1926	1927	1928
xpenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$158,230.92	$175,361.69	$164,613.39
mphony Hall Maintenance	120,262.16	110,245.02	109,233.95
ogrammes	42,069.73	41,442.49	40,112.14
chestra Salaries	361,756.71	387,703.77	420,887.33
her Salaries	29,093.00	29,351.00	29,991.00
surance	1,530.24	1,760.04	1,718.45
usic	4,205.04	5,702.67	4,159.79
ndry Expense	12,339.22	10,617.05	10,241.41
	$729,487.02	$762,183.73	$780,957.46

me will be decreased by $32,000.00, as the broadcasting privilege for
e the actual deficit last year, give an estimated deficit of $134,000.00
y of the public, subscriptions to meet this deficit are requested.

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wind instruments and daring dissonances has written the whole of his score for the string quartet, without the addition of a single other timbre. He has adopted a colorless, neoclassical style which opens up no new horizon on his genius. One feels in this strange production a sort of defiance and a need to escape from the formulas in which his admirers try to inclose him. Stravinsky flatters himself that he is able to renew his style at will. This ambition is excessive. To be sure, there is a great difference between the writing of 'L'Oiseau de Feu' and that of the 'Sacre' or 'Les Noces,' but such 'tours de force' cannot be reproduced indefinitely.

"The score of 'Apollon Musagète' was a disappointment to everybody, and it is to be hoped that the great Russian musician whose talent consists of vigor and fierceness will cease to indulge in systematic regressions which have absolutely no musical interest and contribute nothing to his reputation. There are, all over the world, hundreds of musicians capable of writing his 'Œdipus Rex' or his 'Apollon.' On the contrary, at no time have loftier or more individual masterpieces been conceived than 'Petrouchka,' 'Le Rossignol' or the 'Sacre du Printemps.' Why then should he be encouraged to be unfaithful to his ideal and his own proper genius?"

*
* *

When the ballet was first seen in London, the review in the *Times* was as follows:

" 'Apollo Musagetes' is a very solemn matter. It is not meant to please, like 'Cimarosiana,' or to be exciting, like 'The Fire Bird.' It succeeds in avoiding both pitfalls. The music is not even ugly, merely a listless meandering of commonplaces, thickly scored for strings. No percussion, no strident harmonies, no 'zip.' A young woman sits astride an archway from which hangs a muslin curtain; a young man swathed in silk hops behind the muslin. He is Apollo. Two young women remove the swathings; he now has very little on and hops more freely; the lights go out; when they go up again he has put on a red garment. He does through the motions of playing on a strangely shaped instrument. Three Muses, all in conventional ballet dresses, visit him. He goes through further elaborate movements with them and gives them appropriate symbols for their arts—a writing tablet, a mask, and a lyre. They put them down, and all shuffle round on their heels, holding each other's heads. That must be difficult, and there are other difficult things, especially the movements done in the time of a slow-motion picture. M. Lifar. Mmes. Nikitina, Tchernicheva, and Doubrovska displayed a control in these things worthy of the traditions of the Russian

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Ballet. At last the four horses and a chariot of Apollo appear on the back cloth; Apollo stands on a rock and points at them. The three Muses and the young women who had unwound him in the first scene assist in a tableau. Every one seemed very much impressed because it all means so much; the only question is, 'What?'"

It has been said of this ballet that it produces two ancestral homes: Parnassus and Versailles.

Symphony No. 3, in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the

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house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro

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describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Princè von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was



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also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI.'; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3–4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2–4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3–4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2–4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In

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the third the tuneful second theme is in the woodwind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Banaparte."

And there Bülow might have stopped where Beethoven began.

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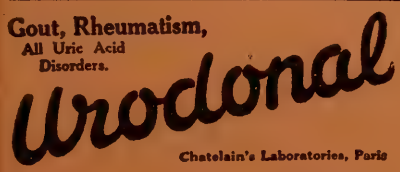
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SEASON 1928–1929

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WITH HISTORICAL AND DESCRIPTIVE
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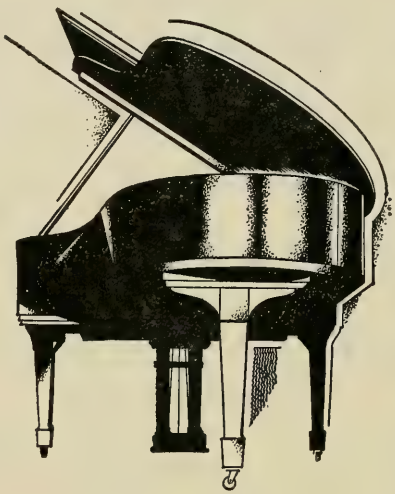
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Blot, G.

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Perret, G.
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THURSDAY EVENING, NOVEMBER 8
AT 8.00

PROGRAMME

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . "Prélude à l'Après-Midi d'un Faune" (Prelude to The Afternoon of a Faun), Eclogue by S. Mallarmé

Jacobi Indian Dances

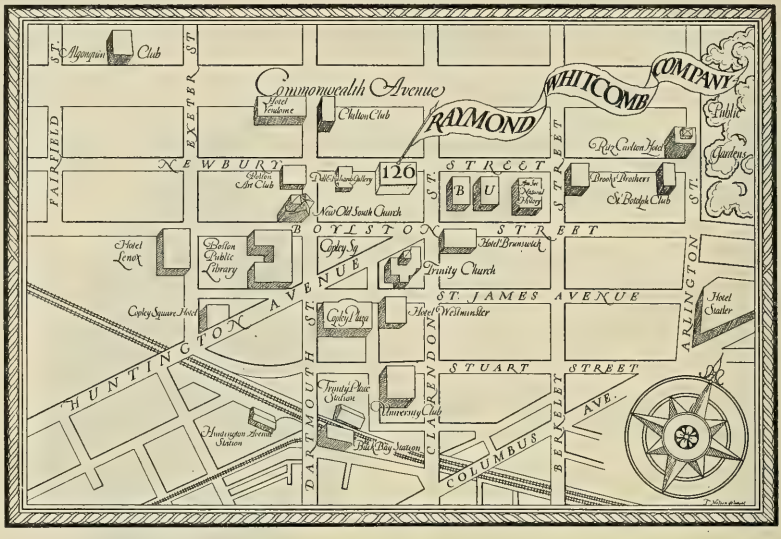
(First performance)

I. Buffalo Dance.
II. Butterfly Dance.
III. War Dance.
IV. Rain Dance.
V. Corn Dance.

Schumann Symphony in B-flat major No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso.

There will be an intermission of ten minutes before the symphony



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"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D

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major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

Prelude to "The Afternoon of a Faun (after the Éclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.



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The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as

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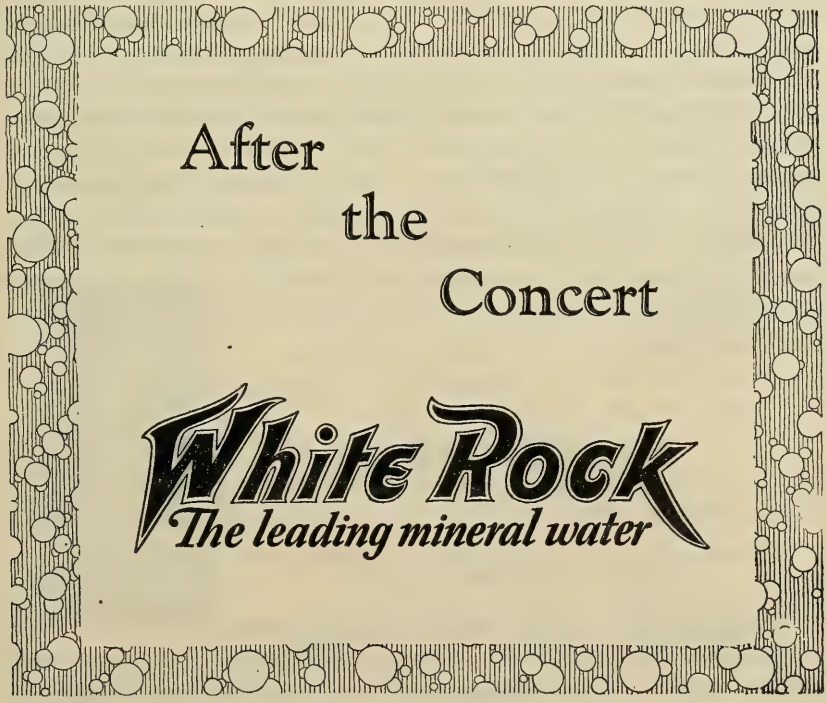
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M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping



the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

INDIAN DANCES: BUFFALO DANCE, BUTTERFLY DANCE, WAR DANCE, RAIN DANCE, CORN DANCE FREDERICK JACOBI

(Born at San Francisco, Calif., on May 4, 1891; now living at Northampton, Mass.)

We are indebted to Mr. Jacobi for the following notes:

"This work is not intended to be, in any sense, a reconstruction of Indian music. It is, rather, a series of impressions of the great

ritualistic dances which take place still today among the Pueblos and Navajos of New Mexico and Arizona—spectacles magnificent and profoundly moving.

"Indian music, in the opinion of the composer, has been greatly underestimated. It is, he believes, a music of signal individuality, unlike any other in the world; it has a potent and hypnotic charm, and it expresses admirably the soul, distant yet eternally alluring, of a great race. Its rhythms are ordered, yet infinitely free. The insistent drum-beats, which are the web and woof of the musical substance, are both lulling and exciting. The sudden changes of rhythm are startling and extraordinarily telling; the irregularity of its phrase-structure gives it a suppleness which our music frequently lacks; and the direct and wholly natural way with which it combines simultaneously two or more divergent rhythms lends to it a strength and a pulsating vitality which are amazing. Its melodies are expressive of a number of clearly defined moods—moods which correspond with the psychology of the race: a grim and desperate fervor, a tender melancholy, a virile and full-throated jubilance, and a wild, barbaric fury. (The war-dances, incidentally, are usually of a very "open" and major character, jubilant rather than wild. It is in the festive-dances, the dances of thanksgiving, that the Indians appear most barbaric.) The structure of their music is clear and well-balanced; they have an instinctive knowledge of the elements of unity, contrast and climax.

"All Indian dances partake, to a greater or lesser degree, of a religious character. The Buffalo Dance, danced by the young men, was no doubt originally a prayer for a successful chase. Naked to the waist, their long black hair falling wildly over their blackened



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faces, buffalo-horns on their heads, they imitate the slow, ungainly motions of the grazing buffalo. It must be said, though, that with the Indians every gesture is a conventionalization; Indian art is not realistic, but symbolic. The Butterfly Dance is danced by the maidens when they have reached maturity. The War Dance, it would seem, is a premature enactment of the future triumph, an instilling of confidence and courage into the hearts of those about to engage in battle. The Rain Dance is the invocation of that, in those arid countries, most-desired of natural blessings. The Indians still believe in the potency of their prayer; and it is amazing how many of their rain dances, starting on a scorched and cloudless day (and lasting, as do most of the Indian dances, all day), overtaken by storms and rain, end in a drenching and beneficent downpour. The Corn Dance is a dance of thanksgiving and rejoicing.

"'Indian Dances' was written during 1927–28. It is based on themes, or fragments of themes, heard by the composer during sojourns among the Indians in New Mexico. The treatment is completely free, for the composer has felt that the least photographic method would bring him closest to the essence, the spirit, he was seeking. A sparing use has been made of Indian instruments of percussion—drums and rattles."

* * *

Mr. Jacobi studied musical composition with Rubin Goldmark in New York, Paul Juon in Berlin, and Ernest Bloch in Geneva, Switzerland. He was assistant conductor with the Metropolitan Opera Company (1913–17), and one of the founders of the American Music Guild. He is a member of the executive board of the League of Composers, New York.

The list of his compositions includes a symphony known as the "Assyrian," first performed by the San Francisco Orchestra, Alfred Hertz, conductor, on November 14, 1924. The first movement was suggested by the Assyrian bas-relief "The Lion Hunt"; the second movement is "Nocturne in Nineveh." Mr. Jacobi's phrase, "the nightmare of ancient times," is said to be the explanation of "harmonic acidity" and "pertinacious dissonances" in this symphony.

"The Pied Piper," for orchestra (San Francisco, 1916).

"A California Suite" (1917).

"The Eve of St. Agnes" (1923).

"Two Assyrian Prayers," for voice and orchestra. Received honorable mention in the Coolidge Competition of 1924. Performed by the League of Composers, New York, conducted by the composer; Worcester, Mass., Festival; Washington; Chicago; Rome; Prague (October 23, 1927); Vienna.

String Quartet, based on Indian Themes. Chamber Music Society of San Francisco, October 28, 1924; Zurich, 1926, Quartetto Veniziano, at the Festival of the International Society for Contemporaneous Music; Boston, Flonzaley Quartet, January 21, 1926; Boston, Lenox Quartet, March 7, 1926.

"The Poet in the Desert," fragments of a poem by Charles Erskine Scott Wood, performed in 1926 by the Society of the Friends of Music in New York (Arthur Bodansky, conductor).

Songs and violin pieces (1915–20).

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to

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Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If

there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of

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Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" *Haydn*
Adagio und Rondo from Concerto in F minor *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) *Gluck*
H. SCHMIDT.
Allegro *R. Schumann*
{ Song without words *Mendelssohn*
{ Piece *Scarlatti*
CLARA SCHUMANN.

Symphony (MS.) *R. Schumann*
Conducted by Mendelssohn.

Duo for Four Hands (new) *Mendelssohn*
Clara Schumann and Mendelssohn.

"Widmung," "Die Löwenbraut" *R. Schumann*
"Am Strande" *C. Schumann*
Miss Schloss.

Duo Concertante for Melophone and Violoncello
Giulo Regondi and Joseph Lidle (*sic*).

Fantasie on Themes from "Moses" *Thalberg*
Clara Schumann.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.

Larghetto und Scherzo.

Allegro animato.

* * *

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The

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score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music,* January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

I. Andante un poco maestoso, B-flat major, 4-4.

II. Larghetto, E-flat major, 3-8.

III. Scherzo, molto vivace, D minor, 3-4, but beginning in G minor.

IV. Finale: Allegro animato e grazioso, B-flat major, 2-2.

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THE NEW YORK TIMES, MONDAY, OCTOBER 15, 1928.

MUSIC

By OLIN DOWNES.

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In our experience of Mr. Elman we had never heard him play as he did last night, once he had warmed to his task. He performed with all the old magnificence and opulence of tone, with fearless, and at times rapturous, virtuosity, and with a sensitiveness and taste and a ripened thought and imagination that have no precedent in our memory of him.

There followed a discussion of the program which Mr. Elman will give also in—

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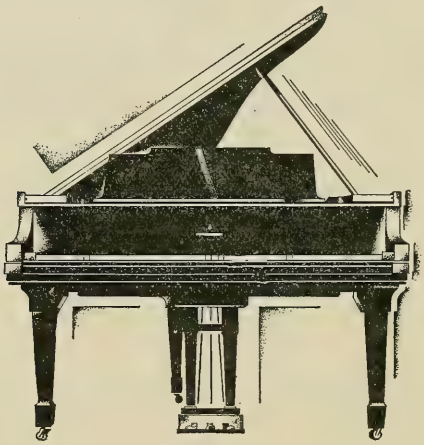
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Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(E-flat Clarinet)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

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Rochut, J.
Hansotte, L.
Kenfield, L.
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Handel Concerto Grosso in B minor for String Orchestra, No. 12

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Chopin Concerto in E minor for Pianoforte and Orchestra, Op. 11, No. 1

I. Allegro maestoso.
II. Romanza; Larghetto.
III. Rondo: Vivace.

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Concerto Grosso, No. 12, B minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

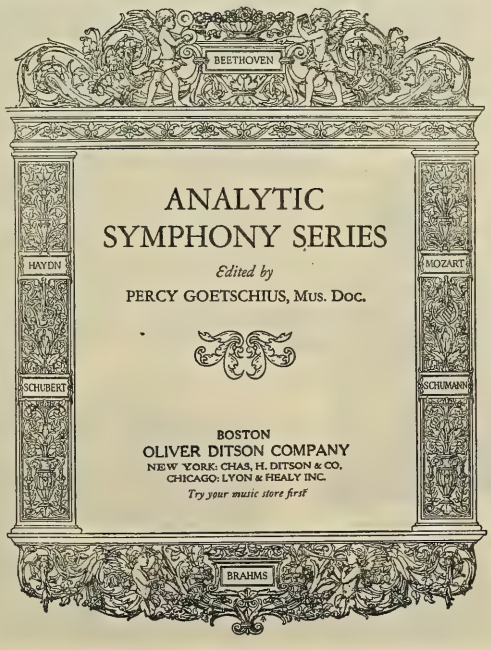
The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.



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Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.





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all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

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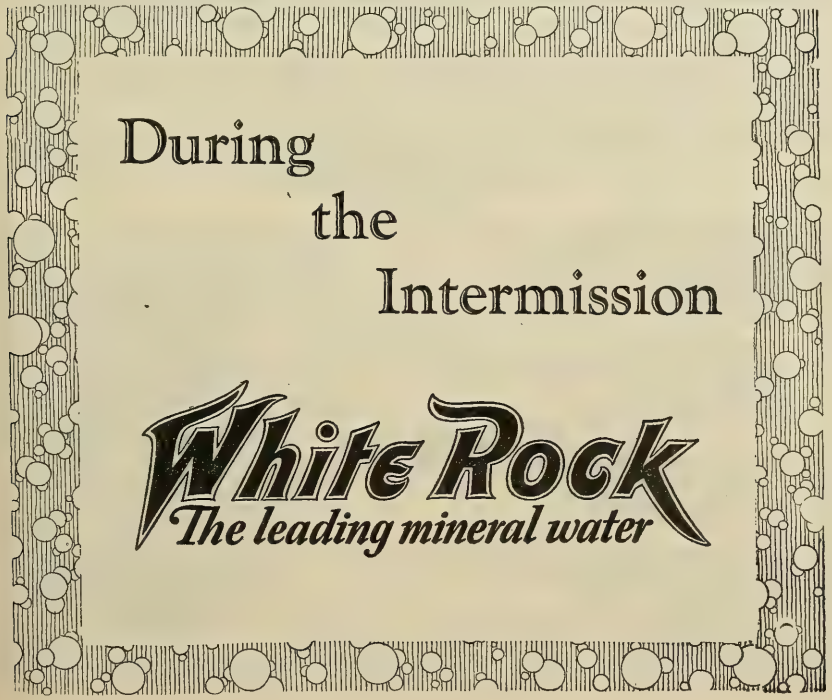
It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

* * *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta



marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo;† and the harp, trumpets, horns, trombones, the old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

†The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when doubled or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (We are here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two violoncellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Risurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones so much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

We have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray so far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes, and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

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played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Risurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and violoncello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. We have mentioned the instrumentation for an air in "Orlando." In "Rinaldo," four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a violoncello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Risurrezione' John has his own peculiar orchestra —a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombones, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies, and the *tutti*.

"Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon his verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

Schoelcher quotes from "The Art of Composing Music," written by "a former admirer of Handel, who deserted 'the friend of thunder,' because he 'tore his ears to pieces' ":

"There was a time when man-mountain Handel had got the superiority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in the theatre before. In this, he not only thought to rival our patron god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of

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Concerto in E minor, for Pianoforte and Orchestra, Op. 11

Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories—for instance on a fine moonlit spring night. I have written for muted violins as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the Finale was ready; in September the concerto was rehearsed with a quartet. Chopin wrote, "Those who were present say that the Finale is the most successful movement (probably because it is easily understood)." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten; without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

Symphony in D minor, for Orchestra . . . César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year.

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex,

*Translated by Mrs. Newmarch.

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and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Francks disciples are too busy in adding to the legend of his martyrdom.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is deveoped for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the

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a. Andante
b. Finale: Allegro di molto

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Violin Solo: Richard Burgin

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Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders.
Piano Solo: Bernard Zighera

MOZART . . . Larghetto from the Horn Concerto No. 3
French Horn Solo: Georg Boettcher

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a. Ballet of the Sylphs
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violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures, the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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HONEGGER . .

*Chant de Nigamon

*Prayer of Judith, from the Opera "Judith"
Soloist: COBINA WRIGHT, Soprano

*Three Songs from "La Petite Sirène"
a. Song of the Sirens
b. Berceuse
c. Song of the Pear
Soloist: COBINA WRIGHT, Soprano

*Pastorale d'Été

Horace Victorieux, Mimed Symphony
Camilla and Curiatius—Entrance of the Horatii—Entrance of the Crowd preceding the heralds—Fanfares announcing the combat—The Combat and the Pursuit—The Triumph of Horatius—Lamentations and Imprecations of Camilla—Murder of Camilla

*"Rugby," Orchestral Movement

*Concertino for Piano and Orchestra
Allegro non tanto—Larghetto—Allegro
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PROGRAMME

HONEGGER . .

- Chant de Nigamon
- Prayer of Judith, from the Opera "Judith"
 Soloist: COBINA WRIGHT, Soprano
- Pastorale d'Été
- Horace Victorieux, Mimed Symphony

- Concertino for Piano and Orchestra
 Soloist: Mme. ANDRÉE VAURABOURG HONEGGER
- Three Songs from "La petite sirène"
 a. Song of the Sirens
 b. Berceuse
 c. Song of the Pear
 Soloist: COBINA WRIGHT, Soprano
- "Rugby," Orchestral Movement

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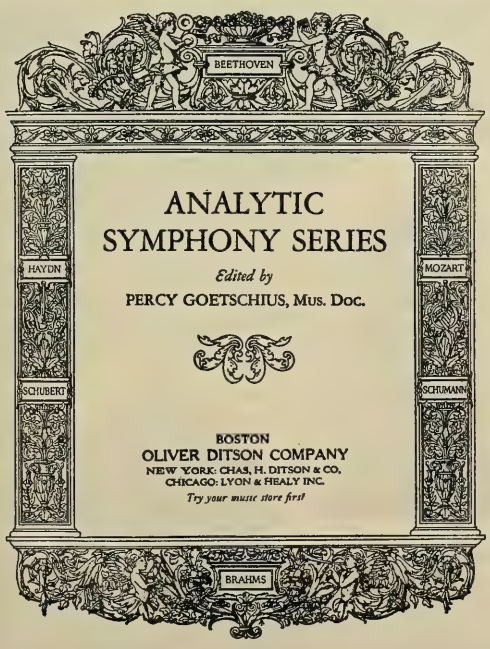
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Arthur Honegger was born at Havre, France, on March 10, 1892, of Swiss-German Protestant parents, who went to France for business interests. It has been said of Honegger that, although like César Franck, he belongs to the history of French music, he is "profoundly Swiss," as Franck was "essentially Belgian." Honegger's parents were not especially musical, but his mother played the piano, and as a child he learned to love Beethoven and take a lively interest in music. When he was six years of age, an old lady, the wife of an Austrian consular official, prophesied that he would be a musician, and taught him rudiments of the art. His father had given him the first piano and violin lessons, according to Arthur Hoerée, but M. Roland-Manuel says that his parents gave the boy over to a piano teacher, later to Sautreuil, who gave violin lessons. The only clef known to Arthur was the G clef, and he knew little or nothing of form, yet he composed little pieces, which he called sonatas. Having heard "Faust" at the Havre Opera House when he was nine years old, and having been pleased by a fantasia on "The Magic Flute," he composed two "operas," written in the G clef, "Philippa" and "Sigismond." The latter, in three acts and four scenes, filled seventy-seven pages.

There were amateurs at Havre who enjoyed the music of a pianist



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and two violinists. To enlarge their repertoire, Honegger in 1903–05 brought them every Friday a new sonata in trio form, composed after his own manner. While they were not very original, they showed that he was unusually gifted for a boy of twelve. Not till 1905 did he take his first lessons in harmony from Robert-Charles Martin, organist of St. Michael's at Havre. When Honegger was sixteen, having finished his secondary studies at school, he was ready to enter his father's business, but his father was in no haste; so the son went to the Zurich Conservatory to pursue his violin studies and learn more about music in general. At the Conservatory there was sound instruction to be had under Boer, Kempter, and Hegar. Uncle Oscar Honegger, *Oberrichter,* was not only a judge; he presided over the Choral Society. To his memory Arthur dedicated his Toccata and Variations for piano composed in 1916 and performed that year (Mlle. Vaurabourg, pianist).

In 1910 Hegar, the director of the Zurich Conservatory, told the elder Honegger that his son's vocation was unmistakable. Returning to Havre, he frequented André Gedalge and Lucien Capet in Paris, and in 1912 made Paris his home, entering the Paris Conservatory in the counterpoint class of Gedalge. There he became acquainted with Darius Milhaud, a fellow student. The World War



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broke out. Honegger was mobilized for a year in Switzerland. He then re-entered the Paris Conservatory to study composition with Widor, orchestration with d'Indy. Milhaud has said that while others in Gedalge's class at the Conservatory were interested in "Pelléas et Mélisande" and "Boris Godunov," Honegger studied the works of Strauss, Reger, Schönberg; among the French composers he was drawn towards Florent Schmitt. "Honegger is perhaps one of the last musicians to have felt the spell of Wagner, and to have assimilated it with profit"; but it is also true that classical studies taught him discipline. "His admiration for Bach," says Hoerée, "acquainted him with that free polyphony which is so characteristic of Honegger and taught him the necessity of building a musical scaffolding."

Honegger became one of "The Six." Milhaud has told the story of this group, as quoted by Mr. Lawrence Gilman, the accomplished editor of the Programme Books of the Philadelphia and Philharmonic orchestras (Philadelphia book of January 26–27, 1923). After speaking of the Société Nationale, founded by Saint-Saëns after the War of 1870, and the later body, the Société Musicale Independante (S. M. I.), Milhaud says that, after the World War, music showed signs of picking up the threads that had necessarily been laid aside.

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"The two societies considered, through the offices of mutually interested musicians, reorganizing as one, but they decided to keep separate and follow their own independent lines. At this time some of the younger men (between twenty and twenty-five) were pursuing their work, and their music was beginning to be heard in the smaller halls of Paris through the efforts of Felix Delgrange, who organized many concerts for this purpose. Erik Satie, whose youthful spirit had always been alive to the needs of the younger men, helped greatly in organizing these affairs. He started the Society of the Younger Men, which included Arthur Honegger, Georges Auric, Louis Durey, Roland Manuel and one woman, Germaine Taillefer. The concerts of the Vieux Colombier, given by Mme. Bathori, whose interest in and enthusiasm for the new music are inexhaustible, were also in full swing. It was she who gave the music of Francis Poulenc its first hearing when Ricardo Vines played it. At this time I was in Rio de Janeiro as *attaché* to the French Legation. I returned to Paris in 1919; my comrades asked to hear what I had been doing, and I joined their group and their programmes.

"One evening, during an intermission at the Ballet Russe, a gentleman addressed us, saying that he had followed our concerts, that he was the critic of *Comoedia,* and that he wished to have a list of our works and some personal information about us. He was Henri

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Collet. We gladly answered his questions, and several days later read an article in his paper called 'The Five Russians and the Six Frenchmen.' The names of these six Frenchmen that M. Collet chose from the group of 'young men' (one of them a woman) were Durey,* Poulenc, Auric, Taillefer, Honegger and Milhaud—Les Six. This title has remained with us. So the Group of Six was formed, as such, without our personal knowledge, and we have kept together as a means to organize our musical activities. From that time we have called our concerts 'Concerts of the Group of Six,' where not only our works have been heard, but also music of little known foreigners. Jean Cocteau, our friend [the poet and essayist], often availed himself of the opportunity of discussing us and our work in the various articles he wrote for musical and other papers on contemporary French musicians.

Honegger's individuality was disclosed even in his early published works: "Quatre Poemes, " for voice and piano (1914–16); "Toccata and Variations" (1916); Prelude to "Agla Aglavaine et Séysette" (1917); "Chant de Nigamon" (1917); String Quartet (1917); but he became celebrated by his music for Le Dit des jeux du monde" by Paul Moral (Vieux Colombier Théâtre, Paris, 1918), and by his "Horace Victorieux."

He is a voluminous composer (1920–21). Among his chief works are "Le Roi David" (1921 and 1923); the operas "Judith" (1925) and "Antigone"; the symphonic poems, "Pacific 231" (1923), and "Chant de Joie" (1923). The long list includes other orchestral pieces; much incidental music for plays; chamber music; songs, and piano pieces.

*Durey soon dropped out.—P. H.

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"Chant de Nigamon": Symphonic Poem . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; living at Paris and Zurich)

"Nigamon's Song," dedicated to Rhené-Baton, was composed in 1917 as an exercise for the orchestral class at the Paris Conservatory. The Iroquois are tortured by the Huron tribe of North American Indians. The Hurons interrupt their death cries to hear the song of the chief Nigamon.

There was a performance, conducted by Honegger, in April, 1918. When the piece was performed at a Pasdeloup concert in Paris on January 3, 1920, that performance was called on the programme the first. The one in 1918 was at a concert of the Conservatory's Orchestra Class.

Honegger makes use of three North American melodies from Tiersot's collection.

"Pastorale d' Été" Arthur Honegger

(Born at Havre, France, on March 10, 1892; living at Zurich and Paris)

"Summer Pastoral," dated August, 1920, was produced at a Golschmann concert in the Salle Gaveau, Paris, on February 17, 1921, Vladimir Golschmann, conductor. The French Academy in 1921 awarded the Prix Verley for the best orchestral composition of the year to Honegger for this "Pastoral." The first performance in London was on October 27, 1921.

The first performance of the "Pastoral" in the United States was by the St. Louis Orchestra at St. Louis, on November 17, 1922, Rudolph Ganz conductor.

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There was a performance in Boston by the Boston Sinfonietta, Arthur Fiedler, conductor, on January 30, 1927.

The score of the "Pastoral" has this motto, a quotation from Arthur Rimbaud's "Aube" in "Les Illuminations": "J'ai embrassé l'aube d'été" ("I have embraced the dawn of summer"). Honegger was sojourning at Wengen, Switzerland, in August, 1920. The "Pastoral" is thought to picture his impressions of the country's scenes.

The score is for a small orchestra: flute, oboe, clarinet, bassoon, horn, and strings. The form, too, is simple. The first section (Calme, A major, E major, 4-4) opens after introductory measures for the strings, with a solo for horn accompanied by strings. The oboe then has the melody, in turn with arpeggios for flute and clarinet. After a short passage in canon form, the first violins take the theme. An accelerando leads to the second section (B-flat major, Vif et gai). The clarinet gives out the subject, which is taken up by other wind instruments in turn. This material is worked for several pages. In the third section there is a return to the material of the first. The bassoon now has the theme first given to the horn.

"Horace Victorieux," Mimed Symphony . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; living at Zurich and Paris)

"Horatius Victorious" was composed at Paris, December, 1920–February, 1921. It was written as a ballet for the stage, with scenery and costumes designed by the late G. P. Fauconnet. As this plan fell through, the first performance of the music was by the Romand Orchestra, Ernest Ansermet conductor, at Lausanne, Switzerland, on October 31 (some say November 2, 1921). The piece was played at Mr. Koussevitzky's concert at the Paris Opera House on November 14, 1921; in London at Ursula Greville's concert, on November 14, 1921, when Mr. Ansermet conducted. The first performance in the United States was by the Boston Symphony Orchestra, Mr. Monteux conductor, on November 24, 1922.

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, tam-tam, rattle, harp, and strings.

* * *

The story is the old legend of the three Horatii and the three

Curiatii, who were chosen to decide the strife between the Romans and the Albans. We quote from an anonymous and curious translation of Livy published at London in 1686:—

"The Signal was given, and the three young men on each side fell fiercely to it with a courage and fury of two great Armies; nor were they concerned, either one or t'other for their own particular danger, but publick Empire and slavery possessed their minds. . . . Soon after when they came to grappling, and shewed not only agility of body and their dexterity in handling their Arms, but bloud and wounds, two of the Romans fell down dead one over the other, having wounded the three Albans, at whose fall, the Alban Army gave a great shout for joy; which made the Roman legions despair, and yet they were extremely concerned for that one single Person, who was encompassed by the three Curiatii. . . . To divide the Combat he pretended to fly. . . . Looking back, he saw them pursue him a good way behind, but one of them not far from him; and therefore he returned and set upon him very severely." Horatius disposed in like manner of the second. "The double victory which he had gained made him fit and eager to engage in a third encounter. While the Alban who was tired with his wounds had run so far, that he could hardly crawl, and was in a manner conquered by seeing his Brethren slain before him was exposed to a victorious Enemy; nor was that Duel any difficulty at all to him. Wherefore the Roman exulting cryed out, 'I have sent two of these Brethren to Hell, already; and will now send the third who is the cause of this war, that the Romans may bear Rule over the Albans.' With that the Alban being scarce able to support his arms, he ran him into the Throat, and rifled him when he was down."

Horatius in triumph was met near the gate called Porta Capena by "a Virgin his sister who was betrothed to one of the Curiatii; she

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knowing her Lovers robe upon her Brothers shoulders, which she herself had wrought, she let loose her hair, and in a mournful tone, called out upon the name of her dead Sweet-Heart. The moan which his Sister made much moved the generous Youth, even amidst his Victories, and all that publick joy. He therefore drew his Sword, and chiding her, ran the Maid through: 'Get you gone (said he) with your untimely amour to your Lover; you, that have forgot your Brothers that are dead, nor care for him that is alive, but with him and them neglect your Country too; and so may every Maid be served that is a Roman, and weeps for the death of an Enemy.'" That seemed a cruel act, both to the Senate and the People, but his fresh desert did somewhat lessen the fact.

Horatius was condemned to death, but his father declared that the girl was justly slain; he showed the spoils of the Curiatii and appealed to the people. So Horatius was spared, after there were propitiatory sacrifices, and he had passed under a gallows, "as Soldiers do when they are sold for Slaves."

Honegger's composition is divided into these connected episodes corresponding to the action:—

(1) Camilla and Curiatius. (2) Entrance of the Horatii. (3) Entrance of the crowd preceding the heralds. (4) Announcement and preparations for the combat. (5) The combat. (6) Triumph of Horatius. (7) The lamentation and imprecations of Camilla. (8) The murder of Camilla.

Concertino for Piano and Orchestra . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; living at Paris and Zurich)

This Concertino, composed in September, October, November, 1924, at Montford-L'Amaury, was first performed at Mr. Koussevitzy's concert at the Opéra, Paris, on May 23, 1925. Mlle. Andrée Vaurabourg (Mme. Arthur Honegger) was the pianist. The Concertino was performed in the United States for the first time at a concert of the Cincinnati Orchestra at Cincinnati on March 18, 1927: Walter Gieseking, pianist; Fritz Reiner, conductor.

There was a performance in Boston on February 29, 1928, at a concert of the Boston Sinfonietta: Pauline Danforth, pianist; Arthur Fiedler, conductor.

The score calls for wood-wind instruments in pairs, two horns, two trumpets, a trombone, and the usual strings.

The Concertino is in three enchained sections, to be played with-

out a pause. The first section, an Allegro molto moderato, is in the form of a dialogue for piano and orchestra. The piano, after a run, has a syncopated theme while the wood-wind trills. After a little fugal passage—trumpet, bassoon, clarinet, flute, piccolo, there is a return to the opening dialogue. The second section, Larghetto sostenuto, has a melody for the piano with supporting strings. The orchestra embroiders and ornaments, and wood-wind instruments enter in a pastoral way. In the Finale Allegro, strings *col legno* (struck with the back of the bow) establish a rhythm. There are triplet runs for wind instruments. The piano has a syncopated dance—violas and bassoons indulge in a tune like a street song. After the final crescendo, the music diminishes in force. The movement abounds in strokes for the piano, in the absence of any other percussion instrument.

NOCTURNE FROM "JUDITH" ARTHUR HONEGGER

"Judith," a Biblical drama in three acts by René Morax, with incidental music by Honegger, composed in April, 1925, was first performed at the Théâtre de Jorat, at Mézières, Switzerland, June 11, 1925. The chief actors were Mme. G. Croiza and M. Alcover. Honegger conducted.

As a "serious opera" in three acts and five scenes, "Judith" was produced at the Monte Carlo Opera House on February 13, 1926: Mme. Bonavia; M. Servais. Honegger conducted. The revision had been made by him November–December, 1925.

The first performance in the United States was by the Chicago Civic Opera Company at Chicago on January 27, 1926. That company produced the opera in Boston on February 11, 1927: Judith, Mary Garden; La Servante, Clara Shear; La Pleureuse, Louise Loring; Holopherne, Cesare Formichi; Ozias, Edouard Cotreuil; Bagoas, José Mojica; Un Soldat, Theodore Ritch; Une Sentinelle, Theodore Ritch; Voix dans la coulisse, José Mojica.

The story is that of Judith delivering her people by the murder of Holophernes, leader of the hostile army.

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"Rugby: Mouvement Smyphonique," Arthur Honegger

(Born at Havre, France, on March 10, 1892; living at Zurich and Paris)

As the story goes, the "sport" editor of a Parisian journal talked with Honegger in 1927. The latter told the journalist that he could imagine a symphonic poem which would picture in musical equivalents the impressions of a football game. The journalist then published an announcement that Honegger was at work on this symphonic poem. (This statement crossed the Atlantic and was the subject of comment more or less jocose). At first, Honegger was only amused; later he took the matter seriously. "Rugby" was the result.

The new Symphonic Orchestra of Paris asked Honegger for "Rugby," that it might perform it at its first concert on October 19, 1928, at the Théâtre des Champs-Élysées. The programme also included Beethoven's overture "Leonore," No. 2; Franck's Symphonic Variations (Alfred Cortot, pianist); Mendelssohn's "Italian" Symphony; Bach's Brandenburg Concerto, No. 2, and Debussy's "Iberia." Ansermet conducted "Rugby" and "Iberia"; Louis Fourestier conducted the music by Bach, Beethoven, Mendelssohn, and Franck.

The following description of "Rugby," written by André George, was published in *Nouvelles Littéraires* of October 27.

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"D'Aranyi is not only a violinist of brilliant, dazzling technique, she is among the few who can be justly called a creative violinist."

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"Locomotive engines (the reference is to Honegger's 'Pacific 231'*), football are the favorite sports of the composer. Do not tell me that these have nothing to do with music. For the born musician, music is to be seen in everything; besides, in this symphonic movement of about a dozen minutes, do not expect to find details of the game, the course of the ball, and especially not the umpire's whistle. The work has not the parallelism of 'Pacific' with the subject; it is, it seems to me, one of the least "visual" works that Honegger has written. What is it, then, as music? For a Delacroix, the meeting of Wellington and Talleyrand is first of all a man in red by the side of a man in green. For a Honegger, this musical Rugby is first of all a 'movement of teams' (a mêlée of bodies=counterpoint, two camps=two themes), an advance, a lyric dynamism. Between the beginning in D major and the ending in the same key, there are naturally many intermediate 'passes'; but ensemble, with a single impulse, breathes an equilibrium, a healthfulness, a sportive joy, irresistible, and by the simplest means. The orchestration ('by threes' without the battery) is solid, without isolated figures, without decorative flourishes. It is also 'Olympic.' 'Rugby,' conducted by Ansermet with a fire and a precision like that of the work itself, excited enthusiasm without a shadow of dissent."

*Performed by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 10, 1924; April 1, 1927.

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I.

Sing Ye to the Lord	J. S. Bach, 1685-1750
Misericordias Domini	Francesco Durante, 1684-1755
The Morning Star	Georg Schumann

II.

Go, Song of Mine	Edward Elgar
Be Thyself My Surety Now	Max Reger
Mary's Cradle-Song on the Twelfth Day	Georg Schumann
Ihr Kinder Zion	Arnold Mendelssohn

III.

Glory be to God	S. Rachmaninoff
So Soberly	Norwegian Folk Melody
Clap Your Hands	F. Melius Christiansen
Beautiful Savior	Crusader's Hymn

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MR. ALFRED H. MEYER in *The Boston Transcript.*

"To such gentle and pleasing exercises followed Debussy's song 'Of Flowers.' It is a song of great powers and gentle whisperings, of intensely dramatic moments and stretches of fragrant quiet. *A wide gamut of expression Miss George traversed in it.* Came next the more familiar 'Valse de Chopin' also beautifully sung—and played—by Miss George and Mr. Boardman.

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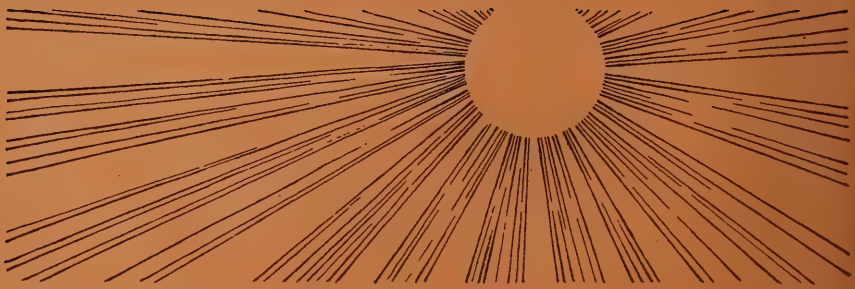
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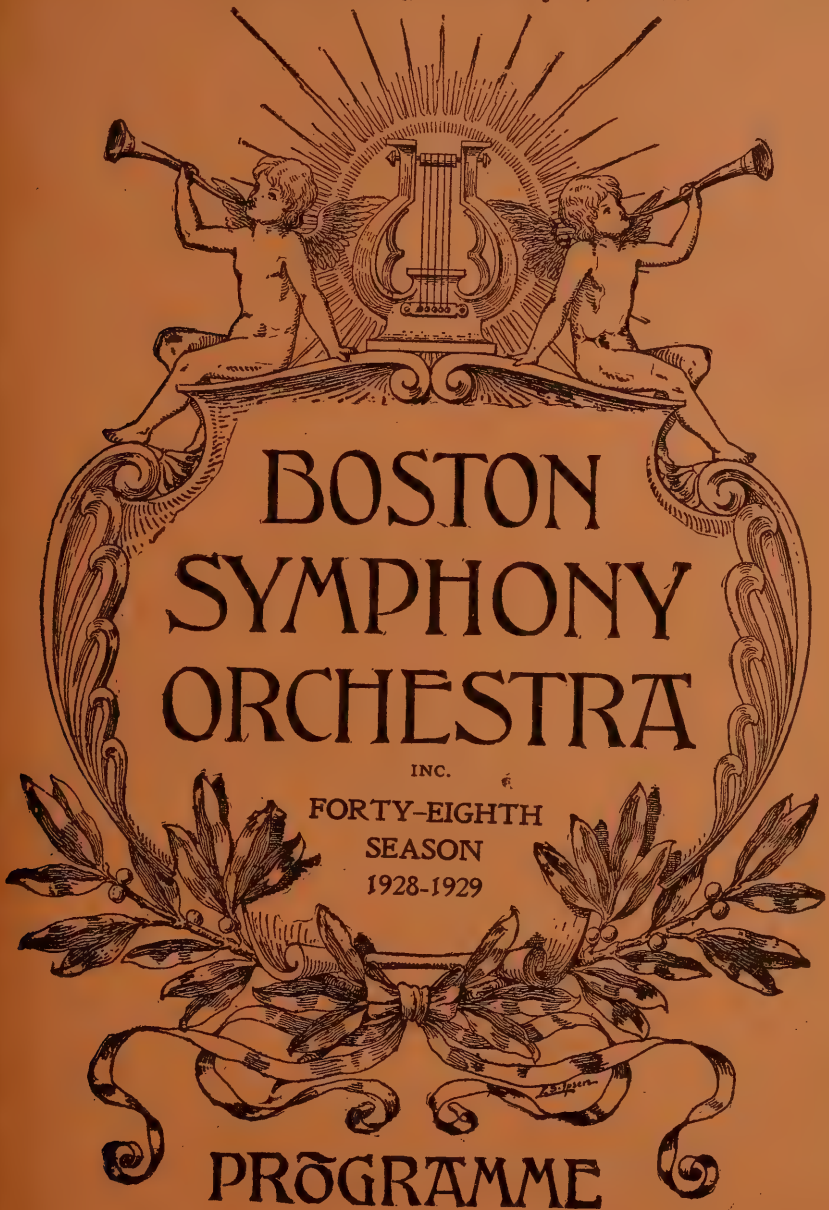
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Programme of the
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SEASON 1928–1929

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WITH HISTORICAL AND DESCRIPTIVE
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Burgin, R. — *Concert-master*
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Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Jacob, R.
Mayer, P.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Bach . . . Brandenburg Concerto No. 4 in G major for Violin, Two Flutes, and String Orchestra

I. Allegro.
II. Andante.
III. Presto.

Mozart Symphony in C major, No. 41, "Jupiter" (K. 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegro; Trio.
IV. Finale: Allegro molto.

Debussy Nocturnes

a. Nuages.
b. Fêtes.

Satie Gymnopédies (Orchestrated by Debussy)

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the Symphony

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FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 7

AT 8.00

PROGRAMME

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Debussy Nocturnes

a. Nuages.
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Satie Gymnopédies (Orchestrated by Debussy)

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Concerto No. 4 in G major for Violin, Two Flutes, and Continuo

Johann Sebastian Bach

(Born at Eisenach, on March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the fourth of the six Brandenburg Concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded.

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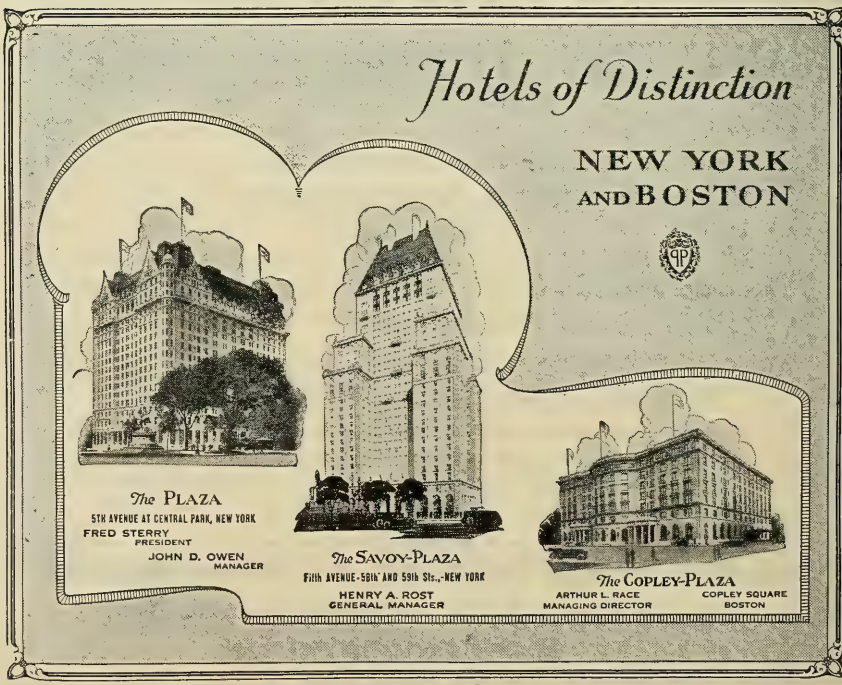
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Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850..

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which everyone knows that he possesses; but rather to see in them, by his kind consideration, the profound respect, and the very humble allegiance which they seek to convey."

Charles Sanford Terry in his "Bach: a Biography" (London 1928) suggests that these concertos were performed by the Cöthen orchestra "re-inforced by visiting players, before they were offered elsewhere."

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The concerto No. 4 is in three movements, though in Bach's time this form was not universal. The first movement, Allegro, G major, is in three sections. The third is an exact repetition of the first. The chief theme is given at the beginning, without any introduction, to the solo instruments. It is developed later by the solo violin. Through E minor the second section is reached, with the flutes having the subsidiary motive. This is bound up with the chief one, which is now in A minor. This section ends with short but vigorous measures for all the instruments.

The second movement, Andante, E minor, is based on a theme for the solo instruments, with harmonies for the lower strings. In the development there are alternate measures, forte for the strings, piano for the flutes.

Finale, Presto, G major. The main theme, first for violas, then for solo violin, is at last given to the full orchestra. There is a short interlude in the development. There is much contrapuntal working-out of the chief motive, and subsidiary material.

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Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra—twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in so short a time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II, died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins.

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And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.*

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.†

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in com-

*This letter was written in June. It was addressed: "Honorable O. B." (*Ordensbruder*=Brother of the Order) "Dearest, best of friends." In it Mozart asked for one or two thousand guldens for a period of one or two years: "If you should perhaps be unable to spare so large a sum at such short notice, I beg you to lend me a few hundred gulden at least till to-morrow, as my landlord in the Landstrasse was so importunate that, in order to avoid trouble, I was obliged to pay him on the spot, and this has put me to great embarrassment." Mozart wrote Puchberg again in June: "I have not the heart to enter your presence, as I am obliged to tell you frankly that I cannot possibly pay back so soon the sum you lent me." He begged Puchberg to get him money through some other channel. In July, 1789, he asked Puchberg to lend him "another" five hundred florins and spoke of paying him back ten florins a month. In 1790 he asked for a few ducats for a few days only. There were later letters asking for money.

† For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").

pany with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, and October 8, 1926.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and,

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above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our

musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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"Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these dieties stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæns of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements similar to the exercises of the palæstra* and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

* * *

An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was "formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies."† The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias.

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wrestling and of the pancration, while the gymnasium was only for beginners. The pancration consisted of boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did not find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. For a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festivals, see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).

†"Erik Satie," by Jean Cocteau, in *Fanfare,* London, October 15, 1921. This article was intended to precede the Satie Festival at Brussels on April 12, 1921. It could not be delivered owing to the illness of the author.

The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He has already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Cluo, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of "The Blessed Damozel" and of "Cinq Poèmes." "It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of 'Pelléas and Mélisande'" (Jean-Aubry).

Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his "Le Fils des Étoiles," also "Sonneries de la Rose† Crois." The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel "La Panthée," Satie wrote a "theme." There is the "Prélude de la Porte héroïque du Ciel."

He gave singular titles to early compositions: "Véritables préludes flasques (pour un chien)"; "Trois Morceaux en forme de poire"; "En habit de cheval"; "The Dreamy Fish"; "Airs to make one run"; "Things seen right and left" (piano and violin)." He told pianists that they must play a piece "on yellow velvet, dry as a cuckoo, light as an egg"; or "in the most profound silence,"

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"with hands in the pockets," "like a nightingale with the toothache." He would write a programme: "This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps." He wrote for other compositions: "Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority." Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, "Debussy and Ravel have done me the honor to say that they found certain things in my music—perhaps—it hardly matters—if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage—they are too rare."

He knew his hour of glory when his "Socrate," a symbolical drama for voices and orchestra ("Plato, Portrait of Socrates, Banks of Ulysses, Death of Socrates"), text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with "the Six," but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauget and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as "an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner." Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

Jean Cocteau admired him to the last. "One of Satie's charms," he wrote in 1918, "is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work."

Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only as a humorist. Henri Prunières, not at all unfriendly, wrote: "He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have

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really shown signs of his influence. In 'Parade,' and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre."

His chief works of large proportions are "Socrate," "Parade" (produced by the Russian Ballet in Paris in May 1917); "Relâche," ballet produced by Rolf de Mare's Swedish Ballet in Paris, December, 1924.

Among his earlier works are many pianoforte pieces: Ogives (1886), Sarabandes (1887), Gnossiennes (1889), Pièces Froides (1897), Morceaux en Forme de Poire (1903), Aperçus désagréables (Pastorale, Chorale, and Fugue), En habit de cheval (Chorale, Litanic Fugue, another Chorale, and Paper Fugue); Véritable préludes flasques (pour un chien); Descriptions automatiques (April, 1913); Embryons desséchés (June, 1913); Croquis et agaceries d'un gros bonhomme en bois (July, 1913); Chapitres tournés en tous sens (August, 1913); Vieux séquins, vieilles cuirasses; Heures séculaires et instantanées; Trois Valses distinguées du précieux dégoûté. (Note some of the titles of pieces in these collections: Tyrolienne turque (as orchestrated, produced in 1919); Affolements granatiques; Fugues à tatons; Celle qui parle trop; La Diva de l'Empire; Je te veux; Le Picadilly; Poudre d'Or; Avant-dernières pensées; nocturnes.)

For Orchestra: In addition to music for "Le Fils des Etoiles": "Upsud" (a "Christian ballet for one person"); the prelude to Jules Bois's play, "La Porte Héroique du Ciel" (1893), orchestrated by Roland-Manuel; "Je te veux," orchestrated, a "pseudo-sentimental" wâltz; "Les Pantins dansent," after a poem by Valentine de Saint-Point (1912), orchestrated by Roland-Manuel; a burlesque, "Le Picadilly" (orchestrated); "Trois petites pièces montées" (1920). "Aventures de Mercure, poses plastiques de Picasso" (Mme. Lopovka), was announced for performance in Paris in April, 1924.

Songs: "Je te veux," "Tendrement," "Trois poèmes d'amour," "Le Chapelier," "Daphénéo," "La Statue de bronze," "Les Ludions."

It was said in 1922 that he was working on an opera, "Paul et Virginie," in three acts, text by Jean Cocteau and Raymond Radiguet. The latter died before Satie.

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with

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piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703). As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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The critics of New York thus describe his part in the remarkable performance of Toch's Concerto under Koussevitzky's direction (January 3 and 5):

LAWRENCE GILMAN, *New York Herald-Tribune:*—"It is not easy to imagine Toch's Concerto turned off more brilliantly, with an apter and more telling style, than Mr. Sanromá, the pianist of the evening, brought to it."

OLIN DOWNES, *N.Y. Times:*—"Mr. Koussevitzky was indeed fortunate in his soloist as the composer was fortunate in his conductor."

RICHARD L. STOKES, *N.Y. Evening World:*—"The distinguished assistance of Jesús María Sanromá, a youthful pianist, with a torero's lithe slenderness and deadly striking power of shoulder, resembled Vladimir Horowitz in charm and flare, controlled by the manliness and restraint of the Castilian."

W. J. HENDERSON, *N.Y. Sun:*—"Señor Sanromá treated the piano part in a style which proclaimed him a virtuoso of the first rank in modernist music."

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Boston Symphony Orchestra

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JOSEPH LAUTNER, Tenor

ARTHUR SHEPHERD in *The Cleveland Press*.—"To the Cleveland Art Museum fell the honor to usher in the season's tributes to Franz Schubert. That of last night (October 19, 1928) took the form of a song recital by Joseph Lautner of the Ithaca Conservatory of Music, and let it be said at once that the results were entirely worthy of the event. It was doubly a pleasure to hear a singer whose art was satisfying, for he is well graced with excellent taste and a fine perception of the composer's message.

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NOTES BY PHILIP HALE

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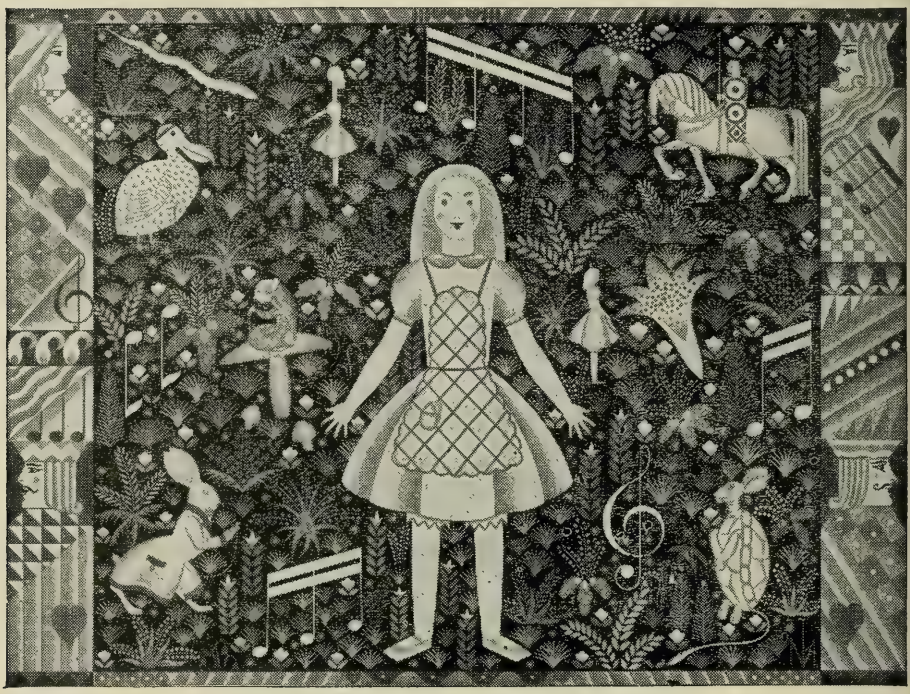
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Tapley, R.

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Mayer, P.
Zung, M.
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Zide, L.
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Cauhapé, J.
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Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
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I am sure that all of you will be glad to express your gratitude to the musical painter who has left us such wonderful pictures in tones.

May I, therefore, suggest that all lovers of DEBUSSY'S music make a contribution, however small, so that the music lovers of Boston may have a part in paying tribute to this great genius for the magic of his art.

If each one gave at least 25c. our contribution to this Monument would be of splendid assistance to the Committee. A box has been placed in the foyer at Symphony Hall in which gifts may be placed. Should it be more convenient to mail a contribution, kindly make your check payable to the Claude Debussy Monument Fund and mail to me at Symphony Hall, Boston.

SERGE KOUSSEVITZKY.

February 22, 1929.

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HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-eighth Season, 1928–1929

SERGE KOUSSEVITZKY, Conductor

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 28

AT 8.00

PROGRAMME

Frederick the Great — Symphony in D major, No. 3

I. Allegro.
II. Andante.
III. Allegro scherzando.

Tchaikovsky . . Concerto for Pianoforte No. 1 in B-flat minor

I. Allegro non troppo e molto maestoso; Allegro con spirito.
II. Andantino semplice; Allegro vivace assai.
III. Allegro con fuoco.

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Promenade—Gnomus—Tuileries—Bydlo—Ballet des Poussins dans leur coques —Samuel Goldenburg and Schmuyle—Catacombs (con mortuis in lingua mortua)—La Cabane sur des Pattes de Poule—La Grande Porte de Kiev

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(Born at Berlin on June 24, 1712; died at Sans Souci, Potsdam, on August 17, 1786)

Frederick the Great visited the court of Frederick Augustus the Strong at Dresden in 1728, and there was awakened to love for music and the opera. Johann Joachim Quantz, a renowned flute-player (1697–1773), gave him lessons in Berlin, so that he became a fair player of that instrument. Karl Heinrich Graun (1701–1759), appointed conductor of the Rheinsberg orchestra (1735), and later busied with the Berlin Opera, taught him thorough bass and composition. Frederick wrote many flute pieces, also arias, marches, and symphonies in the Italian manner, the overture and some arias for "Il Re Pastore" (Charlottenburg, 1747), arias for "Acis and Galatea" and "Il Trionfo della fedettà." With Algarotti, Villati, and Tagliazucchi, he wrote librettos for Graun's "Silla," "Montezuma," "I Fratelli nemici" and "Merope." Only a few of Frederick's compositions were published in his lifetime, and those were published without his knowledge.

Three of his four symphonies were for strings only. This one, written probably in 1743, is for strings, two flutes, two oboes, two horns, and a bassoon. The King wrote all the parts without assistance. He showed the score to Quantz, who corrected only a few notes which were wrong in the notation. This symphony was published at Nuremberg by

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Balthasar Schmid at the wish of Frederick's sister Wilhelmine, Countess of Bayreuth, who thus wished to surprise pleasantly her brother. The chief theme of the first movement was taken by the King from Graun's 35th symphony. Frederick used the Allegro in 1747 as an overture to "Il Re Pastore." Three of the symphonies edited recently by Gustav Lenzewski were published by the Viewig house, Berlin-Lichterfelde. The original manuscripts are in the Berlin Library.

The symphony was performed at the Staatsoper, Berlin, on May 4, 1928. Erich Kleiber conducted. The solo flute players were Paul Luther and Martin Rössler. The programme also comprised the overture to Spontini's "Olimpia," Meyerbeer's Fackeltanz No. 2, Weingartner's Lustige Ouvertüre and Strauss's "Heldenleben."

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

The very first performance of this concerto in public was at Boston, in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.





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In 1874 Tchaikovsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kiev for the purpose of diversion."

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and violoncellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and violoncellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body

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of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the violoncellos. The second part of the movement is of scherzo character. Violas and violoncellos play the French "chan-



TO THE FRIENDS AND PATRONS OF THE BOSTON SYMPHONY ORCHESTRA:

The Trustees, relying, as they must, upon the public for the maintenance of the Orchestra, feel that its supporters should possess a full knowledge of its financial condition. Several months ago they issued a statement of the finances for the year ending July 31, 1928. This statement showed a net operating loss of $87,000, which was met in large measure by the generosity of subscribers (397 in number) to this deficit. The statement contained also an estimate of the deficit for the current year, placed at the largely increased figure of $134,000.

The reasons for this increase should be known. The total of the estimate was reached by the calculation that follows:

Actual deficit of last year . .	$87,000.
Increase in salary expense . .	15,000.
Loss through the discontinuance of broadcasting	32,000.
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The Trustees are aware that this is a large sum to seek from the public. It is nevertheless the fact that in other cities the annual deficits of the Orchestras are considerably larger than in Boston. It is also a fact that our Orchestra now occupies a foremost place among the artistic and broadly educational organizations

of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

Subscriptions to the support of the Orchestra, in whatever amounts, should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston.

FREDERICK P. CABOT, *President*

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son." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

"Pictures at an Exhibition" (Pianoforte Pieces arranged for Orchestra by Maurice Ravel)

Modest Petrovitch Moussorgsky

(Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living near Paris)

Ravel has an intimate acquaintance with Russian music. It is said that his memory is remarkable; that he can play at request passages from the whole musical literature of Russia, even from the operas of Serov.* Praising Moussorgsky's "Tableaux d'une Exposition" one day

*Alexander N. Kolajewitsch Serov, born at Leningrad in 1820, died there in 1871. As a musician he was self-taught. His chief operas are "Judith" (1864–5), "Rogneda" (1865), and "The Power of Evil" (1871). "Christmas Eve Revels" was left unfinished. The list of his compositions includes an orchestral Suite from this unfinished opera, incidental music to "Nero," two or three orchestral works, as "Gopak" and "Dance of the Zaporogne Cossacks"; a "Stabat Mater" an "Ave Maria," etc. Wagner knew him, and Tchaikovsky wrote that Serov "knew how to catch the crowd" by sensational effects. See the remarkable chapter about Serov, "A Victim of his Popularity," in Eric Blom's "Stepchildren of Music" (1926).

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when he was talking with Mr. Koussevitzky, the latter asked him if he would not orchestrate them for his use. He gladly acceded to the request, and the Suite in this form was produced at Mr. Koussevitzky's concert in Paris on May 3, 1923. The Suite was performed again in Paris at a Koussevitzky concert on May 8, 1924.

Ravel's was not the first nor the last orchestration of the pianoforte pieces. Eight of the pieces, orchestrated by Toushmalov, were performed at Leningrad on December 12, 1891. (This Suite was played at Chicago by the Chicago Symphony Orchestra on March 19, 20, 1920.) Sir Henry Wood afterwards tried his hand at orchestration for his concerts in London.* Leonidas Leonardi, a pianist and composer in Paris, orchestrated the Suite, which was performed at a concert of Russian music at the Salle Gaveau, by the Lamoureux Orchestra led by Leonardi as late as June 15, 1924.

"Ravel," says Dr. Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as much as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells. Only in one movement, 'Il Vecchio Castello' ('The Old Castle') is the xylophone employed.

"The rights of all Moussorgsky's compositions are held by the publishers Bessel, and these rights are still defended in Paris. Mr. Koussevitzky, therefore, had to ask permission from this firm for Ravel's orchestration. The Bessels granted permission on the condition that Mr. Koussevitzky should not rent or give the score to any other con-

*Sir Henry Wood conducted this arrangement at the Hollywood Bowl on July 30, 1926.

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ductor even at a Koussevitzky concert; for they said this orchestration could not be of advantage to them. After the great success of Ravel's orchestration, they ordered one by Leonardi, whose idea of the art is very remote. The Parisian press found Leonardi's work, performed only once and under his own direction, a rather 'temerarious attempt' (the expression used by Gustave Samazeuilh and Paul Le Flem) after Ravel's masterpiece."

Oskar von Riesemann, in his "Moussorgsky" (New York—Alfred A. Knopf, publisher, 1929) says that Toushmalov's incomplete orchestral version is in print: "a complete 'French' version by Maurice Ravel, which is the exclusive property of the Russian conductor S. Koussevitzky and is at present still in manuscript."

In the spring of 1874, a posthumous exhibition of drawings and water colors by the architect Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts, Leningrad. Hartmann, the son of a physician, born in 1834, died in 1873, and this exhibition, proposed by Vladimir Stassov, the art and music critic (1824–1906) was in memory of the artist.*

Moussorgsky, wishing to show his affection for Hartmann, thought he would pay him tribute by "drawing in music" the best of the sketches. We shall speak later of a remarkable letter written by Moussorgsky about Hartmann's death.

These "Tableaux d'une Exposition" for pianoforte were not published until 1886, although the manuscript is dated June 22, 1874.

Harold Bauer played the pianoforte Suite in Boston on February 24, 1917.

The first performance of Ravel's arrangement in the United States was by the Boston Symphony Orchestra at Boston, Mr. Koussevitzky, conductor, on November 7, 1924; the second was on December 3, 1926.

The original edition of these "Tableaux" contained the following argument:

"The motive that led to the composition of the musical work 'Tableaux d'une Exposition' was the exhibition in 1874 of drawings by the architect Hartmann, who up to his death had been Moussorgsky's intimate friend.

"The Introduction is entitled 'Promenade.' "

(Michel Calvocoressi, in his valuable Life of Moussorgsky, has this to say: "The Introduction 'Promenade,' which reappears several times as an interlude between the pieces, can be ranked among Moussorgsky's charming inspirations of his instrumental works. Here the rhythmic

*Hartmann was one of the designers of the Nijni Novgorod monument that, commemorating the 1,000th anniversary of the establishment of the Russian Empire, was erected in 1862.

suggestion is precise and sustained: 'The composer,' says Stassov, 'portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend! One will say, no doubt, too many intentions, and not without a certain puerility; but the musical result is not the less interesting, if one wholly ignores explanation, and the most exacting will agree that, once this premise is granted, the music, whether it be imitative, descriptive, or representative, is good.' 'Nothing more supple, undulating, evocative than the sentences of this 'Promenade,' rhythmed ingeniously, sustained, persisting without monotony, thanks to the diversity of nuances.")

Moussorgsky himself was especially delighted with these "Promenades" and said his own physiognomy keeps out all through them. "The truly Russian theme, in 11-4 time, that is the foundation of the 'Promenades' is particularly fine."

I. Gnomes. A drawing of a little gnome dragging himself along on his short bandy legs; now crawling, now jumping. Moussorgsky's contemporaries were amazed by the audacious "realism" of this number.

II. Il Vecchio Castello: A troubadour sings a melancholy song before an old tower of the Middle Ages.

III. Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.*

IV. Bydlo. A Polish wagon with enormous wheels, drawn by oxen. Moussorgsky introduced a folk song.

V. Ballet of chickens in their shells. A drawing made by Hartmann for the staging of a scene in the ballet "Trilby."

VI. Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. Moussorgsky wrote to Stassov: "I hope to get Hartmann's Jews."

(This episode particularly attracted Ravel. Pierre d'Alheim in his "Moussorgsky" (Paris, 1896): "Two Jewish melodies, one replying to the other. One of them is grave, imposing, decisively marked; the other is lively, skipping, supplicating. One cannot be deceived in the two persons: one of them, the portly one, walks square-toed, like a dog with a pedigree; the other, the thin one, hurries along, dwarfs him-

*Compare the description of Parisian children at their sports and with their quarrels in Marcel Proust's "A la recherche du temps perdu."—P.H.

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self, twists about, like a puppy. He revolves in a funny way, courts a look from the other, begs. There is no doubt about them, one sees them—and the barking of the fat one who frees himself, in two triplets, from the bore, proves that Moussorgsky could draw from the pianoforte, as from the voice, as from the orchestra, comical effects.")

VII. Limoges. The Market-place. Market women dispute furiously.

VIII. Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently in the interior."

(" 'The Catacombs,' with the subtitle '*Sepulchrum romanum*,' are invoked by a series of sustained chords, now *pp*, now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme."—*Calvocoressi.*) Moussorgsky added in Russian:

"IX. The Hut on Fowls' Legs. The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar."

(In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Calvocoressi calls attention to the middle section, Andante Mosso, as presenting an example of purely musical suggestion that is perhaps unique in the composer's instrumental work. "It is important to note that this piece, with the mysterious atmosphere of the episode, is the only one after 'The Night on Bald Mountain' in which Moussorgsky invoked the fantastic creations of national folk-lore, dear to all his colleagues. Neither reverie, nor the picturesque elements of absolute music, suited his realistic temperament.")

"X. The Gate of the Bohatyrs at Kiev. Hartmann's drawing represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet."

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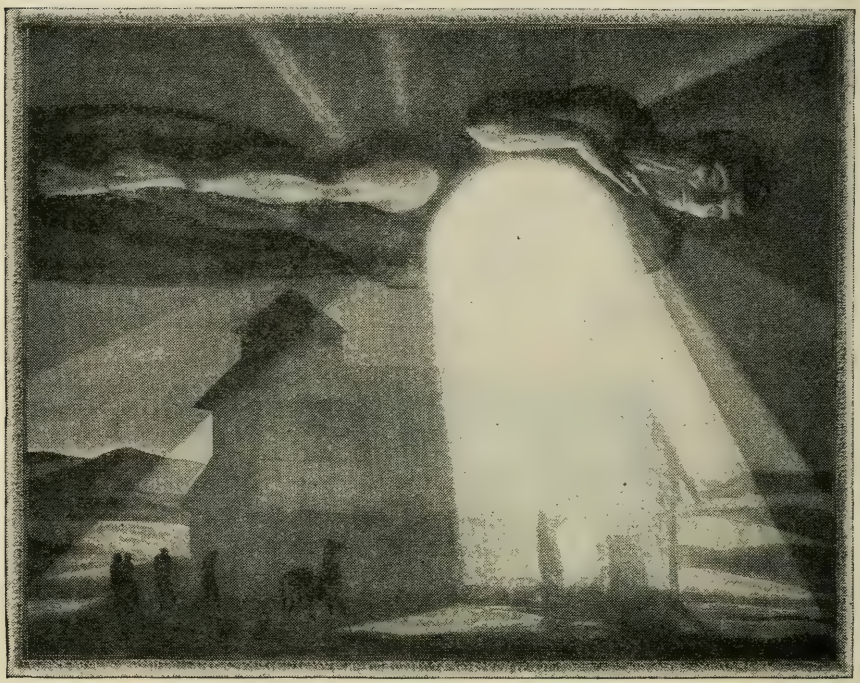
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Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

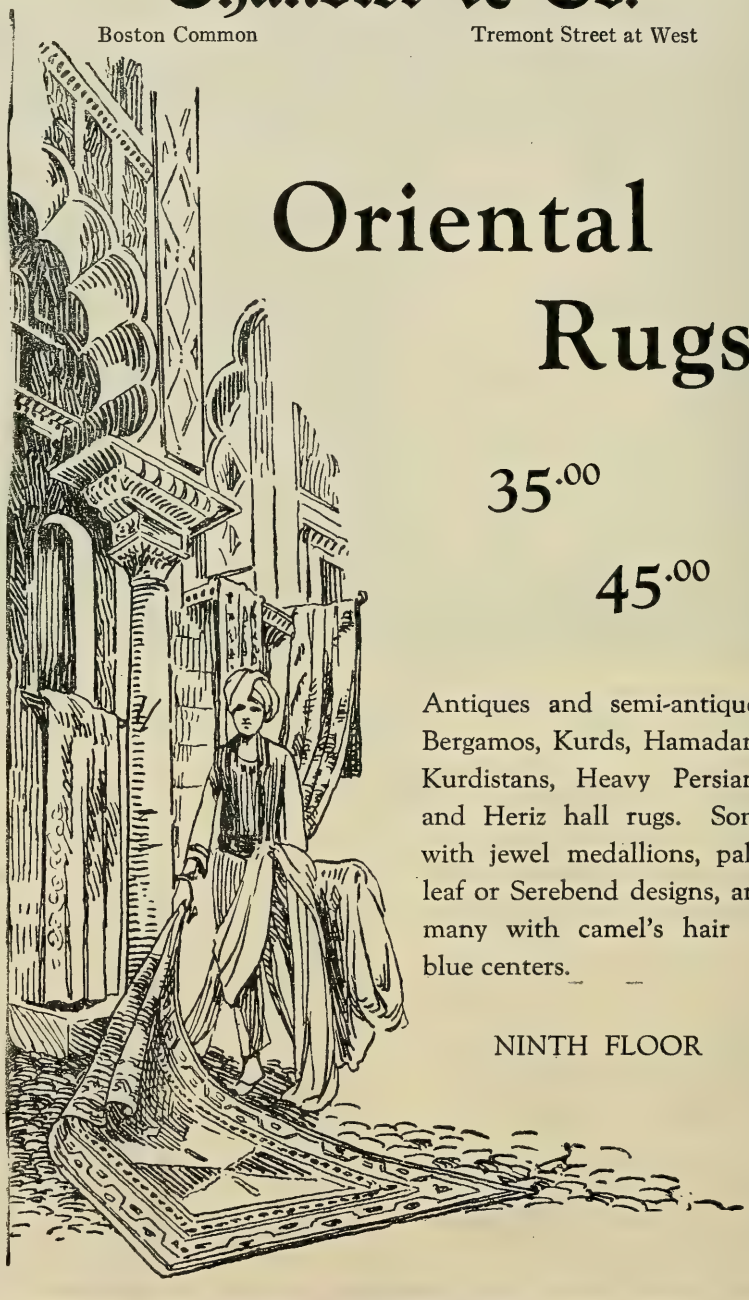
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AT 8.00

PROGRAMME

C. P. E. Bach Concerto for Orchestra in D major

(Arranged by MAXIMILIAN STEINBERG)

I. Allegro moderato.
II. Andante lento molto.
III. Allegro.

Sibelius Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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There will be an intermission of ten minutes before the symphony

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(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Mr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924, and December 10, 1926.

* * *

Steinberg, after graduation from the Gymnasium in 1901, attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov and Glazunov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of

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his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks"* for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

* * *

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been

*"Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.



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shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation with

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Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

*
* *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death,

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The Trustees, relying, as they must, upon the public for the maintenance of the Orchestra, feel that its supporters should possess a full knowledge of its financial condition. Several months ago they issued a statement of the finances for the year ending July 31, 1928. This statement showed a net operating loss of $87,000, which was met in large measure by the generosity of subscribers (397 in number) to this deficit. The statement contained also an estimate of the deficit for the current year, placed at the largely increased figure of $134,000.

The reasons for this increase should be known. The total of the estimate was reached by the calculation that follows:

Actual deficit of last year . .	$87,000.
Increase in salary expense . .	15,000.
Loss through the discontinuance of broadcasting . . .	32,000.
	$134,000.

The Trustees are aware that this is a large sum to seek from the public. It is nevertheless the fact that in other cities the annual deficits of the Orchestras are considerably larger than in Boston. It is also a fact that our Orchestra now occupies a foremost place among the artistic and broadly educational organizations

of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

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which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren*, with which clavecin compositions of the last half of the eighteenth century were loaded.

Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

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The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky's has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

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II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

* * *

Maud Powell, the most famous of the female American violinists, was born at Peru, Ill., on August 22, 1868. She died suddenly at Uniontown, Pa., on January 8, 1920, on one of her many tours. She studied violin playing with William Lewis, Chicago; Schradieck, Leipsic; Dancta, Paris; Joachim, Berlin. (At the age of nine she played the violin, also the piano, in public after early lessons in Aurora from William Fickensher and his daughter.) She went to Leipsic when she was thirteen years old. In 1883 she played in London and the English provinces. In 1885 she made her début with the Philharmonic Orchestra of Berlin. Returning to the United States, she played with the Philharmonic Society of New York, Theodore Thomas conductor, on November 14, 1885 (Bruch's First Concerto). From that time until her death, she lived the life of a travelling virtuoso, playing with orchestras and in recitals in the chief cities of Europe and the United States, touring Germany, Austria, Holland, Belgium, France, Great Britain, Russia, Denmark, South Africa. With the Boston Symphony Orchestra, she played Bruch's Concerto No. 1 (March 5, 1887); Tchaikovsky's Concerto (April 13, 1901); also Sibelius's concerto, as mentioned above. She was the first to play the following concertos in the United States: Saint-Saëns's C major; Dvorak's A minor; Shelley's G minor; Huss's D minor; Arensky's A minor; and the concerto by Sibelius. She played Tchaikovsky's concerto in New York on January 19, 1889, but it is possible that Dr. Leopold Damrosch played it before her. She married H. Godfrey Turner. The marriage was a happy one.

In 1894 she organized the Maud Powell String Quartet, which was disbanded in 1898.

Her father was of English-Welsh extraction; her mother was of German-Hungarian stock. Maud Powell was a woman of strong character; of sound sense; of physical and mental energy; not knowing difficulties or discouragement; a staunch friend.

Symphony No. 2, in D major, Op. 73. . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.



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—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less

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remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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Larghetto—Allegro

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I. Allegro
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III. Gavotte
IV. Finale

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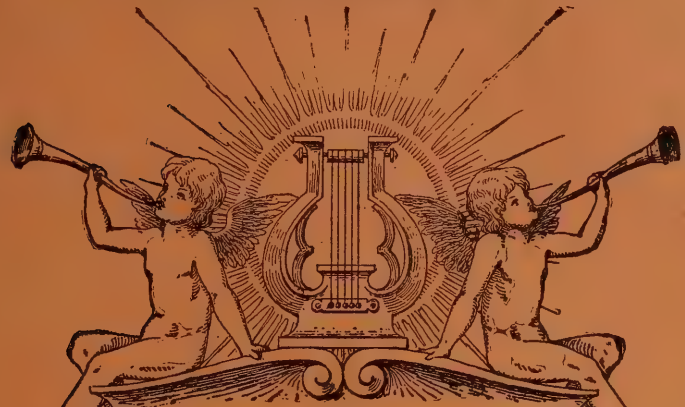
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THURSDAY EVENING, MARCH 28

AT 8.00

PROGRAMME

Arensky Variations on a Theme of Tchaikovsky

Randall Thompson . . . The Piper at the Gates of Dawn

Hill Symphony in B-flat, Op. 34

I. Allegro moderato, ma risoluto.
II. Moderato maestoso.
III. Allegro brioso.

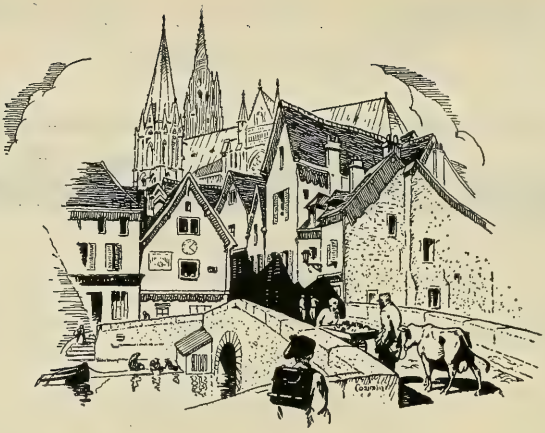
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"At the beginning there are three principal themes which are stated and then extended in turn. A phrase for the flute interrupts them momentarily and is later developed, leading to a fragment of a new theme *tutti*. There is further development and the new theme is given in its entirety, leading to a climax. A *vivace* section follows and returns to the *tutti* which again rises to a climax and subsides. The close is quiet.

"The Prelude was written and scored April 24 to May 15, 1924, in Rome. It was performed a fortnight later by the Augusteo Orchestra in the cortile of the American Academy in Rome, the composer conducting. It has since been played twice, 1926 and 1927, by the Rochester Philharmonic Orchestra."

The score calls for piccolo, two flutes, two oboes and English horn, clarinet in D, two clarinets in B, bass clarinet, two bassoons and double bassoon, four horns, three trumpets, three trombones and tuba, snare drum, timpani, bass drum, cymbals, triangle, zylophone, glockenspiel, celesta, pianoforte, two harps and strings.

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Randall Thompson received his musical training at Harvard (A.B. '20, A.M. '22) and under Ernest Bloch. In 1922 he was awarded the Rome Prize and subsequently spent three years in composition at the American Academy in Rome. His "Suite" and "Sonata" for pianoforte, "Odes of Horace" for mixed chorus, "String Quartet," and "Pierrot and Cothurnus" (an overture to "Aria da Capo," a play in one act by Edna St. Vincent Millay) were all performed in Rome. The latter, as well as his more recent "Poem," for pianoforte and orchestra, has been played by the Rochester Philharmonic. His String Quartet has been performed in New York by the League of Composers, and in Boston by the Musical Art Quartet at one of the Boston Public Library concerts sponsored by Mrs. F. S. Coolidge.

Mr. Thompson is at present assistant professor of music at Wellesley and lecturer in music at Harvard. During the coming year he is to hold one of the John Simon Guggenheim Memorial fellowships, for work in original composition abroad.

SYMPHONY IN B-FLAT MAJOR, OP. 34 . . EDWARD BURLINGAME HILL

(Born at Boston, Mass., on September 9, 1872; now living in Cambridge, Mass.)

This symphony was performed for the first time by the Boston Symphony Orchestra in Boston on March 30, 1928. The orchestra played it in New York later in that season.



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We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.

"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhythmical; the second lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.

"The following instruments are used: four flutes (the third and fourth interchangeable with piccolos), two oboes, English horn, three clarinets in B-flat, bass clarinet in B-flat, two bassoons, double-bassoon, six horns in F, four trumpets in B-flat, three trombones,

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bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, piano, and the usual strings.

"The score is dedicated to Sergei Koussevitzky."

"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discours-

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

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The Trustees are gratified with the greatly increased number of subscribers to the annual deficit fund of the Boston Symphony Orchestra. Since printing an appeal in the Symphony programme book of February 8–9, there have been 216 additional subscribers, making a total of 571 subscribers up to this time.

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Because of limited space, only the names of new subscribers will be printed from week to week, but it is proposed to print the entire list of subscribers, alphabetically arranged, in Programme Book 23 of April 19–20.

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ing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fifner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the

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care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried,

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The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

Prelude to the Opera "Lohengrin" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the

name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was



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received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

One critic wrote of the Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a 'tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hözel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House. New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt. Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne").

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

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SEASON 1928–1929

THURSDAY EVENING, APRIL 18, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Battles, A.

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Speyer, L.

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Mimart, P.

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Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

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Boston Symphony Orchestra

Forty-eighth Season, 1928–1929

SERGE KOUSSEVITZKY, Conductor

NINTH CONCERT

THURSDAY EVENING, APRIL 18

AT 8.00

PROGRAMME

Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe)

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

There will be an intermission of ten minutes before the symphony

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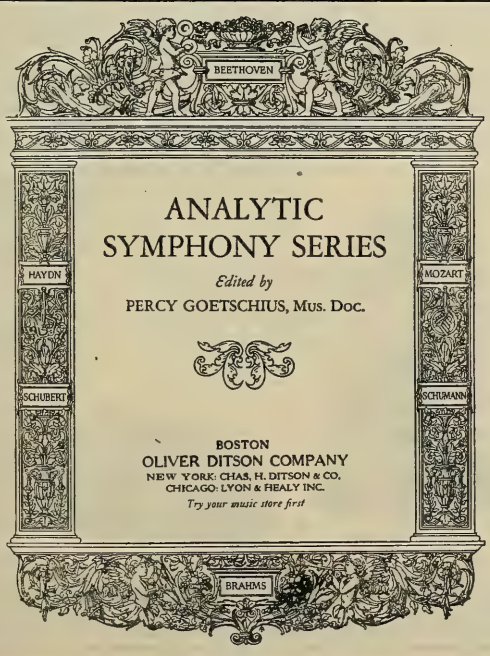
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Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde.



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He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty



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papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro
2. Andante } (MS. First time.)
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage
2. Jägerglück } (First time.) *Herbeck*
Symphony in A *Mendelssohn*

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What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

During
the
Intermission

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"The Sorcerer's Apprentice" (after a Ballad by Goethe)

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921, October 23, 1925.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

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The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

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See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in



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the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by me earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

*
* *

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments.

But in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor, 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," or what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

List of Works Performed at these Concerts during the Season of 1928-1929

ARENSKY
Variations on a Theme of Tchaikovsky — VIII. March 28

BACH
Brandenburg Concerto No. 4 in G major for Violin, Two Flutes, and String Orchestra — V. February 7

C. P. E. BACH
Concerto for Orchestra in D major — VII. March 14
(Arranged by MAXIMILIAN STEINBERG)

BEETHOVEN
Overture to "Leonore," No. 3, Op. 72 — I. October 11
Symphony No. 3 in E-flat major, "Eroica," Op. 55 — I. October 11

BRAHMS
Symphony No. 2 in D major, Op. 73 — VII. March 14

CHOPIN
Concerto in E minor for Pianoforte and Orchestra, Op. 11, No. 1 — III. December 13
Soloist: LEON VARTANIAN

DEBUSSY
"Prélude à l'Après-Midi d'un Faune" (Prelude to The Afternoon of a Faun), Eclogue by S. Mallarmé — II. November 8
Nocturnes
a. Nuages.
b. Fêtes. — V. February 7

DUKAS
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (After a Ballad by Goethe) — IX. April 18

FRANCK
Symphony in D minor — III. December 13

FREDERICK THE GREAT
Symphony in D major, No. 3 — VI. February 28

HANDEL
Concerto Grosso in B minor for String Orchestra, No. 12 — III. December 13

HILL
Symphony in B-flat, Op. 34 — VIII. March 28

HONEGGER
*Chant de Nigamon
*Prayer of Judith, from the Opera "Judith"
Soloist: COBINA WRIGHT, Soprano
*Three Songs from "La Petite Sirène"
Soloist: COBINA WRIGHT, Soprano
*Pastorale d'été
Horace Victorieux, Mimed Symphony
*"Rugby," Orchestral Movement
*Concertino for Piano and Orchestra
Allegro non tanto—Larghetto—Allegro
Soloist: MME. ANDRÉE VAURABOURG HONEGGER
"Pacific 2–3–1," Orchestral Movement
Conducted by the composer — IV. January 10

JACOBI — *First time at these concerts.
Indian Dances — II. November 8

MOUSSORGSKY
Pictures at an Exhibition (Arranged for Orchestra by M. Ravel) — VI. February 28

MOZART
Symphony in C major, No. 41, "Jupiter" (K. 551) — V. February 7

PROKOFIEFF
"Classical" Symphony, Op. 25 — II. November 8

SATIE
Gymnopédies (Orchestrated by Debussy) — V. February 7

SCHUBERT
Symphony in B minor ("Unfinished") — IX. April 18

SCHUMANN
Symphony in B-flat major No. 1, Op. 38 — II. November 8

SIBELIUS
Concerto for Violin and Orchestra in D minor, Op. 47 — VII. March 14
Soloist: RICHARD BURGIN

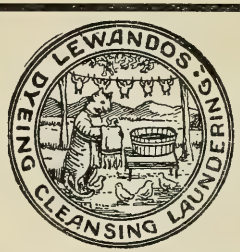
STRAVINSKY
Apollon Musagète, Ballet — I. October 11

TCHAIKOVSKY
Concerto for Pianoforte No. 1 in B-flat minor — VI. February 28
Soloist: IGNACE HILSBERG
Symphony No. 5 in E minor, Op. 64 — IX. April 18

RANDALL THOMPSON
The Piper at the Gates of Dawn — VIII. March 28

WAGNER
Prelude to "The Masfersingers of Nuremberg" — V. February 7, VIII. March 28
"Forest Murmurs" from "Siegfried" — VIII. March 28
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Schubert.....Der Jungling an der Quelle
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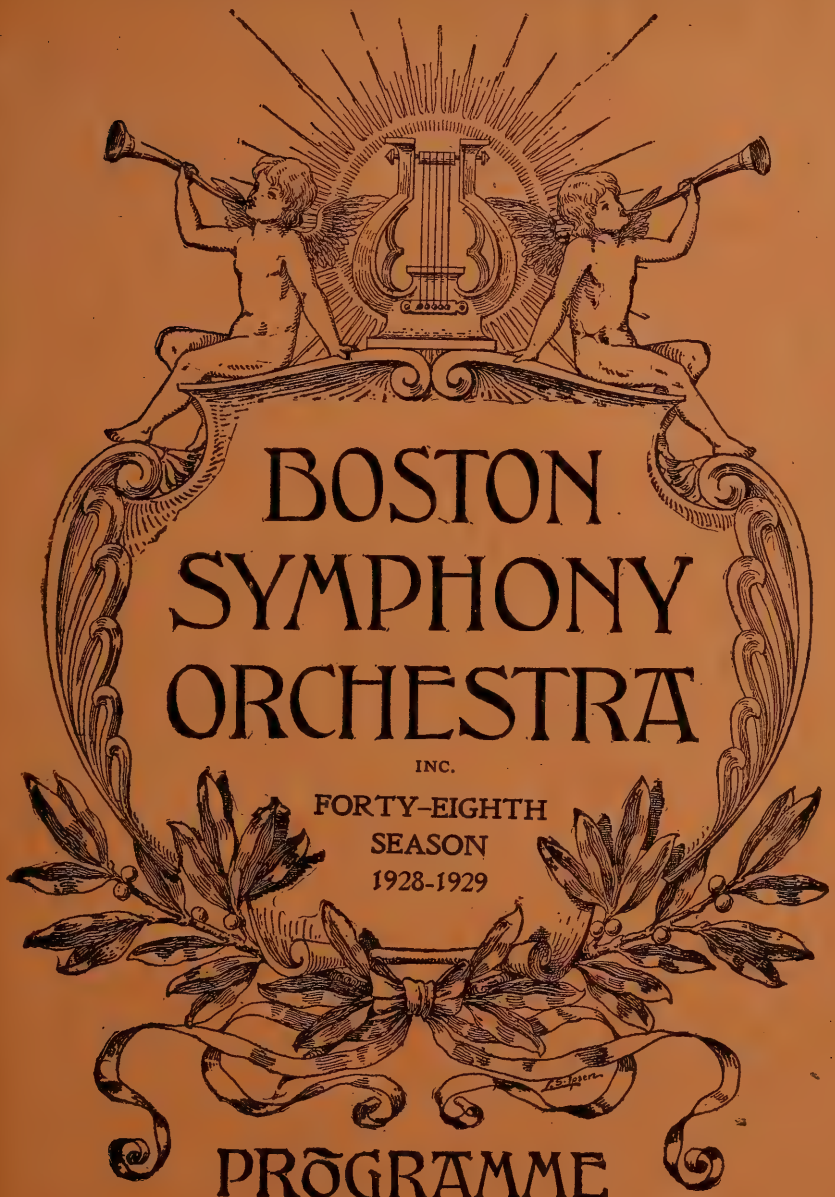
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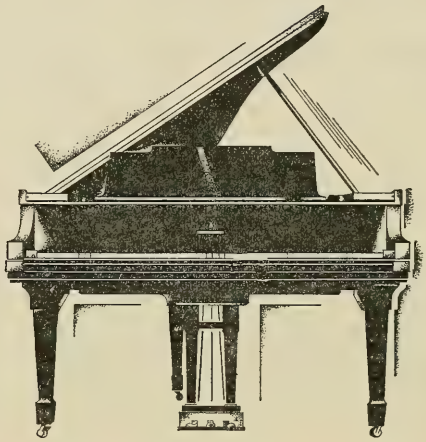
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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

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Beethoven Overture to "Leonore" No. 3, Op. 72

Debussy "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun") Eclogue by S. Mallarmé

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

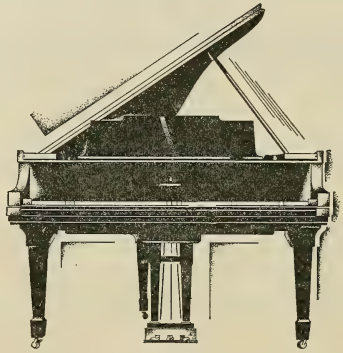
Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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Allegra, E.
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Piccolo.

Battles, A.

English Horn.

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo,

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first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

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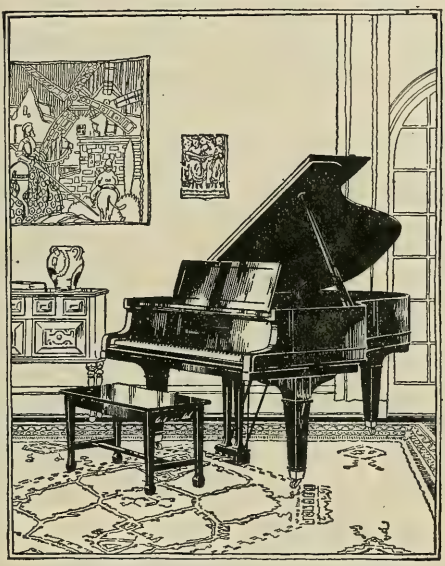
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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translated into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899. At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900). In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive.



But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported ino a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say;

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a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in con-

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nection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives

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in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.' "

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

* * *

"Debussy's mind was that of a poet's. I do not know whether, as some of his old friends thought, it is necessary to affirm that he was wholly ignorant of literature when he was at the Conservatory; but what is certain is that afterwards he had, better than anyone else, made up for lost time. It was not by accident that on his return from Rome he alone, among his comrades, sought the company of the finest writers. He consulted, for instance, Henri de Régnier, with regard to his text of the "Proses Lyriques,"* when Catulle Mendès was there ready to assist him. Régnier told me this after-

*Proses Lyriques: De Rêve, De Grève, De Fleurs, De Soir," 1894–95.

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wards. Debussy frequented assiduously the coterie, forbidden to the profane, of Stéphane Mallarmé. I do not believe that any other musician was ever introduced there. And it was there that he had seen Whistler take up a sketch of Odilon Redon, and ask what meaning should be given to it. He had seen Verlaine seated near the fire, stuffing his pipe and asking of Mme. Mallarmé a glass of absinthe full to the brim. Another day he made the acquaintance of Pierre Louys,* and passed a long evening with that exquisite talker, prolonged till dawn, while they awaited the opening of a café in the Bois de Boulogne, to remain there at table with their cups of chocolate for some hours."—Louis Laloy in "La Musique Retrouvée."

"CLASSICAL" SYMPHONY, OP. 25 . . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

*Debussy set music in 1898 to "La Flûte de Pan, La Chevelure, and Le Tombeau des Naïades," from Louys's "Chansons de Bilitis."

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The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

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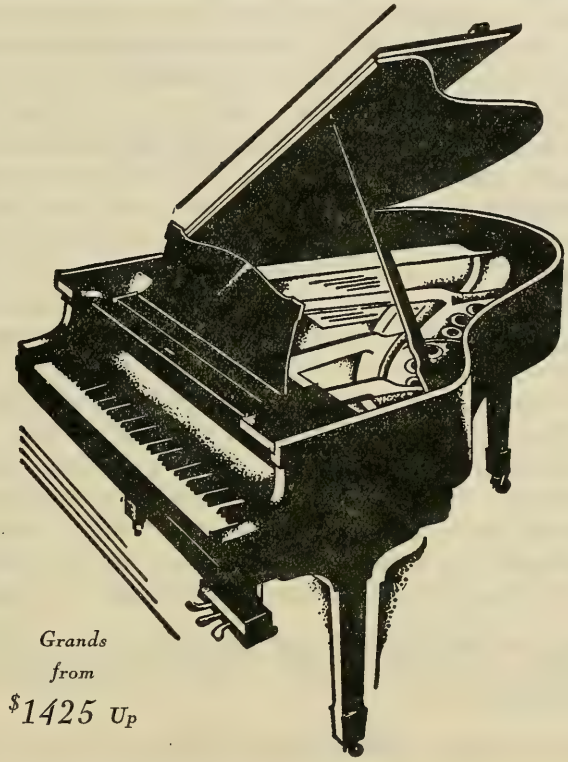
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Symphony No. 2, in D major, Op. 73. . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.*

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this

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reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur

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Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Stern-

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.



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dale Bennett writing a better symphony than the one by Brahms in D major.

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* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skillful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

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Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

Haydn Symphony in G major (Breitköpf and Härtel No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Albeniz Suite, "Ibéria" (Arranged for Orchestra by Arbos)

a. La Fête-Dieu à Séville.
b. Triana.

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a. The Neighbors.
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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

One critic wrote of the Prelude, "The overture, a long movement

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hözel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House. New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a 'tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

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Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the

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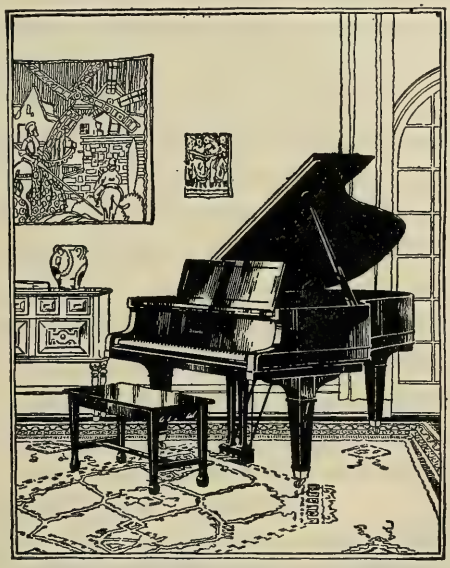
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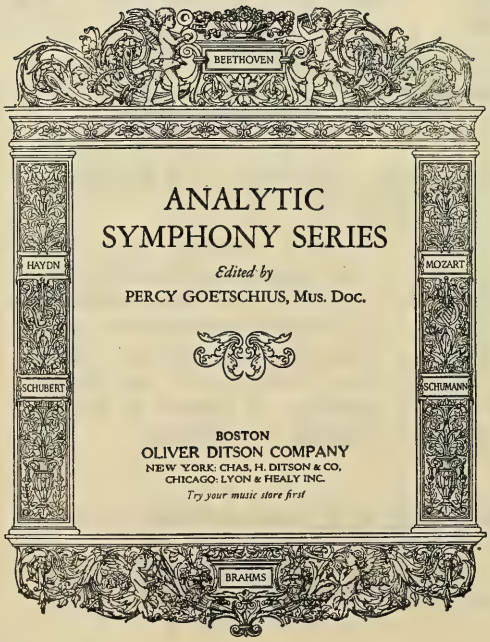
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fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.



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"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

Symphony in G major (B. & H. No. 13) Joseph Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.



"La Fête-Dieu à Séville"; Triana

Isaac Albeniz, orchestrated by E. Fernandez-Arbos

(Albeniz, born at Camprodon, in Province of Gerona, in the principality of Catalonia,* Spain, on May 29, 1860; died at Cambo in the Pyrénées on May 25, 1909. Enrique Fernandez-Arbos, born at Madrid on December 25, 1863; now living)

"Iberia" is the title Albeniz gave to four books of piano pieces. The first contained "Evocation," "El Puerto," "Fête-Dieu à Séville"; the second, "Triana," "Almeria," "Rondeña"; the third, "El Albaicin," "El Polo," "Lavapiés"; the fourth, "Malaga," "Jerez," "Eritáña."

In 1893, Albeniz, in answer to his wife's wish, made his home in

*Richard Ford in his "Handbook for Travellers in Spain" (2d ed., 1847), after saying that Catalonia is "no place for the man of pleasure, taste, or literature," describes the men as "fond of broils, gross feeders and given to wine, which they often drink after the fashion of the Rhytium and phallovitrobolic vessels of antiquity; they do not touch the glass with their lips, but hold up the *porron*, or round-bellied bottle with a spout, at arm's length, pouring the cooled liquor into their mouths in a vinous parabola; they never miss the mark, while a stranger generally inundates either his nose or his neckcloth. The women are fit to marry and breed Catalans, as in general they are on a large scale, neither handsome nor amiable, and lack both the beauty of the *Valenciana*, the *gracia y aire* of the *Andaluza*." Yet Ford, dismissing the Catalans as neither French nor Spaniards, praised their vigor and endurance as soldiers and sailors, and said, "The rudeness, activity, and manufacturing industry of the districts near Barcelona are enough to warn the traveller that he is no longer in high-bred, indolent Spain."



Paris. The "Iberia" suite was composed there. The first section was published in 1906. These and the other pieces soon became known, played at first by Blanche Selva,* Joaquin Maláts (a Catalonian who died at the end of the nineteenth century), and Albeniz himself. The Trio Iberia (Barrios, guitar; Alvear, lute; Devalque, mandoline) transcribed some of them and played them at Grenada, San-Sebastian, and London. The fourth book was published in 1909.

Arbos urged Albeniz to orchestrate the pieces. Albeniz orchestrated "Evocation" and "El Puerto," but not with marked skill. Arbos has transcribed six, including the two just mentioned, but he did this without regard to what Albeniz had done.

*Born at Brive, on January 29, 1884, she studied as a child at the Paris Conservatory, then at the Schola Cantorum. At the age of twenty, she performed all of Bach's works in seventeen concerts. Since 1902 she has devoted herself to the modern French composers. She has taught at the Schola Cantorum for many years, and is professor of piano playing at the Strasbourg Conservatory and at Prague. She played the first book of "Iberia" at Paris in 1906; the second at Saint-Jean de Luz in 1907; the three at Mme. de Polignac's, Paris in 1908; the fourth at Paris in 1909. These were all first performances.

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The transcriptions by Arbos of "La Fête Dieu à Séville"* and "Triana" were performed for the first time from the printed score (1927) at the concert of the New York Symphony Society, conducted by him on March 25, 1928. "Triana" was conducted by Arbos at a concert of Spanish music by the Colonne Orchestra, Paris, January 27–28, 1923.

"Evocation" is a " 'fandanguillo,' as a Biscayan musician would imagine it." In the piano piece the finale *pppp* (*sic*) is curious on account of its modulations to remote keys.

"Fête-Dieu à Séville" begins by rataplans with a march rhythm in counterpoint. They, with embroideries, enrich the chief theme, announced with full strength. A folk theme is counterpointed by a *salta* (a lyric couplet improvised from the balconies while the procession passes.) This material is used until, when there is comparative calm, the *saltas* are heard in the distance.

"Triana." Triana is a suburb of Seville. The music has been described as harmonically a triumph of jostling seconds. The chief

*An orchestral transcription of this piece (probably by Mr. Stokowski) was played by the Philadelphia Orchestra at Philadelphia on February 5, 1926.

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themes are, first, a "paso-doble," second, a "marcha torera." They alternate with mutual enrichment.

* * *

Albeniz has been represented at concerts of the Boston Symphony in Boston by his "Catalonia," October 10, 1919 (Mr. Monteux, conductor), and Spanish Rhapsody for piano (Mr. Casella) and orchestra (orchestrated by Casella) March 2, 1923 (Mr. Monteux, conductor).

* * *

The life of Albeniz was wandering and adventurous. He played the pianoforte in public at Barcelona before he was four years old. When he was six he was taken to Paris, where he studied with Marmontel; his teacher and the authorities were amazed by his talent and his mad pranks. He was back in Spain in 1868, and for a short time was at the Madrid Conservatory. Influenced greatly by the romances of Jules Verne, he set out to see the world. When he was nine years old, he ran away from his family to give concerts in Spain. The people heard him gladly; they applauded "el niño Albeniz." Bandits robbed him of his small savings. Again he left

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his family; he went to Porto Rico. On the vessel he played the pianoforte. He spent some time in the United States, wretchedly poor—but as a pianist he met with great success at San Francisco. Returning to Europe when he was about fifteen years old, he gave concerts in Liverpool and London. For a time he studied at Leipsic with Jadassohn and Reinecke. When his money gave out, he went back to Spain. He played there at Court, and made so marked an impression that Alphonso XII granted him a pension. At Brussels the young man studied composition with Gevaërt and the pianoforte with Brassin. He met Liszt and followed him from city to city. In 1880 he gave concerts in Cuba, Mexico, and the Argentine Republic. Again he was in Spain, giving concerts and managing zarzuela companies. In 1833 he settled at Barcelona, where he married. Poverty compelled him to resume his wanderings. He gave concerts in Scotland, Holland, Germany, and in London. It is said that he played for the last time in public at Berlin in 1893,* for, brilliant virtuoso as he was, a pianist of rare dash, rhythmic feeling, and emotional nature, he had set his heart on being known as a composer.

In London he was composer and conductor for the Prince of

*He gave concerts there in 1892. We find no record in Berlin music journals of a concert in 1893.

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Wales Theatre. He was happy in Paris, where he came under the influence of the more modern composers. His health gave way; in 1900 he fell sick. Taken to Barcelona, he lived there two years. He made his last journey to die on the frontiers of the two countries he loved. According to those who knew him, he was a fascinating companion, an engrossing conversationalist, witty, always a man of high musical ideals.

His industry was incredible. The list of his compositions is a long one.

Operas: "The Magic Opal," a light opera in two acts, libretto by Arthur Law, produced with unqualified success at the Lyric Theatre, London, January 19, 1893. Singers: Ada Jenoure, Susie Vaughan, May Yohe; Messrs. Brownlow, Monkhouse, Kaye, and Child. Herbert Bunning conducted.

"San Antonio de la Florida," Madrid, 1894; Brussels ("L'Ermitage Fleurie"), 1904.

"Henry Clifford," based on an episode in the War of the Roses, Barcelona, 1895.

"Pepita Jimenez,"—the opera that made him famous in more than one country,—based on the novel of Juan Valera—Barcelona, Janu-

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ary 5, 1896; performed afterwards at Brussels, Carlsruhe, Leipsic, Prague.

F. B. Money-Coutts wrote for Albeniz the libretto of a trilogy founded on the Arthurian legend: "Merlin" was completed; of "Lancelot" at least one act was written; the third was to be "Guinevere." Albeniz did not wish "Merlin" to be performed until the whole trilogy was ready for the stage.

Albeniz also wrote some light operas, zarzuelas, among them music for an adaptation of Millöcker's "Arme Jonathan," libretto by Brookfield and lyrics by Greenbank, produced as "Poor Jonathan" in New York at the Casino, October 14, 1891.

ORCHESTRAL: "Catalonia"; Scherzo; Serenata Morisca; Capriccio Cubana; "Rapsodie Espagnole" (for pianoforte and orchestra).

PIANOFORTE: The most famous of the many pieces for the pianoforte,—Mr. Jean-Aubrey speaks of "hundreds,"—and perhaps the finest of Albeniz's compositions, is the set of twelve pieces entitled "Iberia," some of which have been performed in Boston by various pianists, beginning with George Copeland. This set was begun when the wife and daughter of Albeniz were dangerously sick. Then there are "Vega," Songs of Spain, Preludes of Spain, Spanish Suite, Suite Morisca, nine Mazurkas, two Caprichos Estudios, two Caprichos

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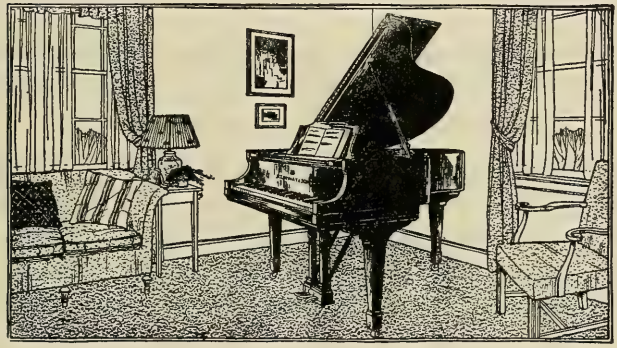
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In his last sickness he was meditating a great Spanish composition.

There is a valuable study of Albeniz's music in Henri Collet's "Albéniz et Granados" (Paris 1926).

THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS") MANUEL DE FALLA

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"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.' "*

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea,* Madrid. It appeard in book form a month later, and met with

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The Cleveland Symphony Orchestra, Nikolai Sokoloff, *Conductor*

Soloist—Richard Bonelli, *Baritone,* Chicago Civic Opera Co.

Details regarding subscriptions and sale of tickets will be announced later

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).

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The *Daily Telegraph* (July 24, 1919) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which

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is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himslf, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

* * *

De Falla has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

1921. December 30, Three Dances from "The Three-Cornered Hat." Mr. Monteux, conductor.

1924. March 28, "Nights in the Gardens of Spain" (Heinrich Gebhard, pianist). Mr. Monteux, conductor. October 17, 1924, "El Amor Brujo" (piano, Mr. Sanromá). Mr. Koussevitzky, conductor.

1926. March 5, "Three Dances" from the "Three-Cornered Hat." Mr. Koussevitzky, conductor. December 31, Concerto for harpsichord (Wanda Landowska), flute, oboe, clarinet, violin, violencello. Mr. Koussevitzky, conductor.

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II.

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SCHUBERT "Wohin"
WIDOR "Mon Bras Pressait"
KOECHLIN "Le Thé"

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SLONIMSKY "My Little Pool"
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"My Lord, what a mournin' "
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"Alborada del Gracioso" Joseph Maurice Ravel

(Born at Ciboure, which is not far from Saint-Jean-de-Luz, Basses-Pyrénées, France, on March 7, 1875; at home near Paris)

This piece was written originally for the pianoforte. It is number four of the set "Miroirs": No. 1, Noctuelles; No. 2, Oiseaux tristes; No. 3, Une Barque sur l'Ocean (which Ravel has orchestrated) ; No. 5, La Vallée des Cloches. They were composed in 1905 and published in 1906. The Alborada was first played in Boston by Richard Buhlig, December 5, 1907.

The first performance anywhere of Ravel's orchestral transcription was in Boston at a concert of the Boston Orchestral Club, February 16, 1921, when Mr. Longy conducted from the manuscript. The transcription was published in 1923.

Alborado, derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade,* which is applied also to festival music at daybreak in honor of an army officer. The title "Alborada" is given to the first and third movements of Rimsky-Korsakov's "Caprice on Spanish Themes."

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Jean-Aubry, in his "French Music of To-day," translated into English by Edwin Evans (London, 1919), has this to say about "Gracioso." It is "a word that defies translation, implying something like a buffoon full of finesse, with a mind always alert, and with irony ever in readiness—something like Figaro. Alborado, perpetually renewed, of a delightful *gracioso.* For his ever alert mind it would seem as if night were never present, and for him it is ever the hour of the *aubade,* always the hour of smiles and of delicacy. He is skilled in pleasant mocking and is loath to vociferate. He enjoys the sweetness of living, and is not unaware of its reflections. He dreams of charming memories. . . . This early piece revealed, long ago, Maurice Ravel's taste for delicately chiseled work, and a slight leaning to witty affectation." M. Jean-Aubry is speaking of the original piano piece.

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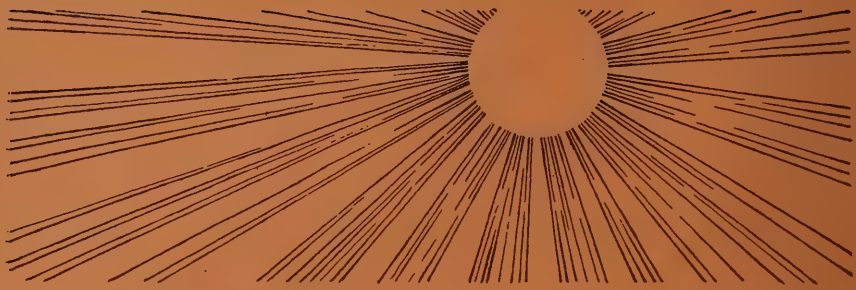
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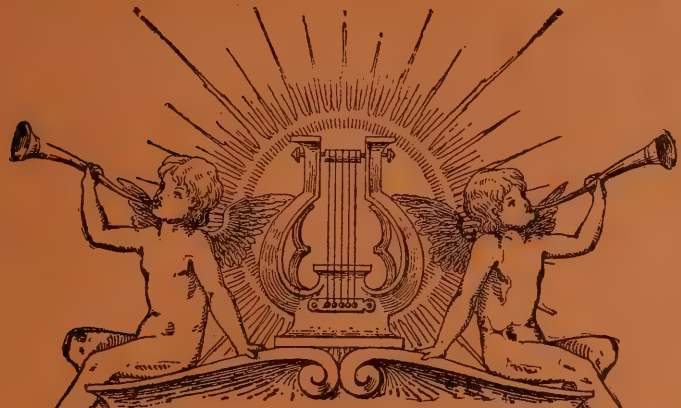
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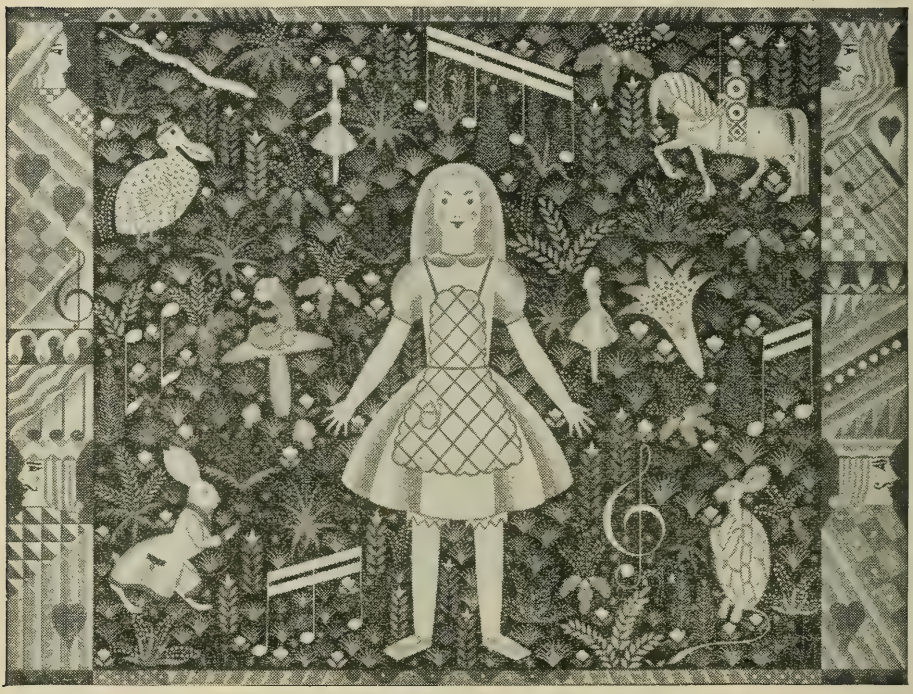
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Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.

II. Andante con moto.

Ravel "La Valse," Choregraphic Poem

Bloch "America," An Epic Rhapsody In Three Parts

I. Poco lento.
(.....-1620)
The Soil—The Indians—(England)—The Mayflower—The Landing of the Pilgrims.

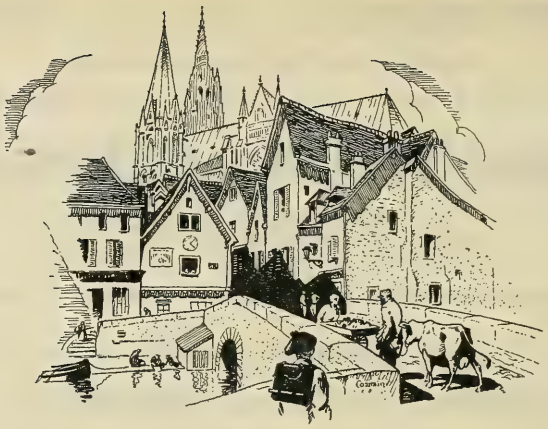
II. Allegretto.
(1861-1865)
Hours of Joy—Hours of Sorrow.

III. Allegro con spirito.
(1926-.....)
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Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures



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of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law

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who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna,

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December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*

Symphony in B minor *Schubert*

1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major

Old German Songs, unaccompanied

1. Liebesklage } *Herbeck*
2. Jägerglück } (First time.)

Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum,



tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703). As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.



dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych :—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

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ENTR' ACTE

CENTAURS

(G. W. Stonier in the *Manchester Guardian Weekly* of December 21, 1928)

At one minute to nine, when the theatre is dark and the footlights have given a sudden lustre to the curtain, a small door opens at the foot of the conductor's chair, and the orchestra, eleven men in black, troop in. They seem to have been walking up a ladder and to bring with them some breath of conversation from the stage. "Yes," one says casually to another, "I should think so! But I must tell you about that little affair some other time." There is a scuffle of chairs. The flute begins to wobble delightfully over the scale like a bather trying the water with his toe, the violin soars into the air, the bassoon elongates and grunts its lowest note. Nothing puts an audience more at ease than these few seconds when the orchestra is fingering its notes and the conductor is leaning down from his rostrum to chat with the violinist. These men, one feels, though they are in ordinary dress and sit on the public side of the curtain, share the mystery of the stage; they know the manager, the prompter, and the people who move furniture between the acts, perhaps they even talk to the clown and the princesses. How comfortable to know

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that fellows very much like oneself (except for some trick of blowing in tubes or sawing strings) are given this opportunity!

Besides, the orchestra in the small town theatre is the same from year to year, though the actors change each week. One learns to recognize them, like the station-master and the bank clerks; they are always there in the same well-worn clothes, playing the same instruments. Their moustaches, unlike the comedian's, are real, and they do not change their hair on their faces even for Christmas.

What a pity, I think (as they give the last twirl and hoot after the conductor has rapped his baton), if ever they should disappear, as in some places they do, buried from sight under a roof of palm leaves and flowers from which music ascends like a ghostly incantation or if their place were taken by gramophones and loud-speakers. The orchestra is a pleasant obstruction between oneself and the stage. I am careful to sit next to them, in the front row of the stalls—for here it only costs 2s. 4d. I can look down on them like a passenger leaning over a ship's hold.

It is a mistake when going casually to the theatre to give one's whole attention to the stage, especially with the sort of musical show which is popular now; the audience should be enjoyed and also the orchestra, which is lit up for the purpose. The interval is the best time for looking round the theatre and overhearing conversations, but one can find many odd moments to examine the orchestra. When the actors have ceased to fix one's attention, the members of the orchestra begin to emerge as individuals. They are as separate

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as the people on the stage. The flutist, a pale man with a waxed moustache who looks more like a chemist, breathes nonchalantly his Pan-like bubbling little tunes. With his eye on the manuscript he "comes in" easily, with fanciful ideas which seem almost to be his own, though the conductor takes them for granted. He creates small fountains, jetting crystals of sound. The violinist leans his cheek on the butt of his instrument, nestling closer to it as the conductor waves over his head, and plays intently and dreamily with slim fingers. He is a stoutish middle-aged young man, indolent looking and sad, and he fills the air round him with soft music like a woman's perfume. His mouth moves with child-like appreciation as the music pleases him; when he is bored he relaxes and stares into the dome of the theatre. There is another violinist, a mere shadow tucked away under the stage, who looks to him for guidance and is silent at those grave, exquisite moments when the single violin plays alone.

The trombonist has a red, ominous face like a thunderstorm on which his fair moustache and eyebrows are lightning. His mouth is furiously contorted over the end of the trombone, and though he looks as if he were going to swallow it, he actually keeps it pressed out with his bulging lips. All the time he works the rod up and down as though it were a hand-saw, seeming to rely a good deal on luck and the startling grossness of his performance. Of the others, only the pianist and the drummer are remarkable. The first is an old man, probably a retired organist, who jumps up and down at the piano and smiles secretly to himself at the end of each item



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because he knows that he is the fullness and body of the orchestra; if he stopped playing we should be left with only a thin whistling and piping and at the other end of the scale the obscene ramp of the brass. The drummer is an odds-and-ends young man, and no one would notice if he clattered on the music-stand or exploded paper bags. Evidently he feels this inferiority, and blushes helplessly because he is young and the only one of them not in evening dress.

I resent the conductor. No doubt he is responsible for a lot of excellent work at rehearsals, and perhaps he is necessary at the actual performance; but I dislike his conceited back and long hair, and it annoys me when the actors, between songs, appeal to him directly as "Charlie." If there must be a conductor he should be a florid, extravagant fellow, a gold-braided and birthday-cake man, a Barbarossa, a creature of the Gugnunc world. He might leave his chair and parade the theatre at certain moments in the performance, twirling a mace or throwing ha'pennies. As it is he lacks character. What a moment of disillusion it is when he faces the audience at the end for "God Save the King," and when his followers, till now perhaps the centaurs of our imagination—creatures half-way between us and the stage,—are seen to be ordinary little men, rather tired and in a hurry to get home!

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"America," an Epic Rhapsody Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living in San Francisco)

This Rhapsody was unanimously selected as the winning composition among ninety-two manuscripts submitted in *Musical America's* "symphony contest." The prize was awarded to Bloch in June, 1928. The jury, consisting of five conductors, Messrs. Walter, Damrosch, Hertz, Koussevitsky, Stock, and Stokowski, agreed upon "December 20, 21, as the dates of the first performances in New York, San Francisco, Boston, Chicago, and Philadelphia." The first performance was in New York, Mr. Damrosch conductor on December 20, 1928. The first performance in Boston was by the Boston Symphony orchestra, Mr. Koussevitzky conductor on December 21, 1928. The chorus was composed of the Radcliffe Choral Society and the Harvard Glee Club.

The following description of "America" was published in the *New York Times* of November 11, 1928:

"The title-page bears the inscription from Whitman: 'O America, because you build for mankind, I build for you.' On another page is found the dedication:

" 'This symphony has been written in love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration.'

"The symphony embodies a conception indicated by the composer: 'A Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, said Whitman: "To hold men together by paper and seal or by compulsion is of no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants." '

"The composer explains that in composing the symphony, not only

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in its spirit but in its form, he had been inspired by this very ideal: 'The anthem which concludes the work, as its apotheosis, symbolizes the Destiny, the Mission of America. The symphony is built entirely upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form.

" 'It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope.'

"It is in three movements. The first has the caption: '1620. The Soil—The Indians—England—The *Mayflower*—The Landing of the Pilgrims.' The second, '1861–1865—Hours of Joy—Hours of Sorrow.' There is here another Whitman quotation:

" 'I hear America singing, the varied carols I hear. . . . Each singing what belongs to him or her and to none else. Singing with open mouths their strong, melodious songs.'

"The third movement is '1926 . . . The present . . . The future,' and again from Whitman, 'As sees the furthest, he has the most faith.'

"It will be seen that a whole synthesis of America's historical and spiritual development is indicated. Apparently Bloch is writing programme music. He has used a 'programme' as a kind of background for the expression of moods, retrospects, prophecies. His musical synthesis is crowded with thematic material that has come from the soil. There are various captions and explanations in the score, and precise indications of the passages which they suggested. 'The Soil' underlines the opening measures. There are heard Indian songs—festive songs, war songs, songs of death. An old English march is the passing reference to England, from which the Pilgrims were driven. Then, anticipating the anthem, is heard, mysteriously, from far away, 'The Call of America,' and 'The Sea.' Then 'Struggles and Hardships,' and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the

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caption, 'Loneliness,' and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, 'Building Up a Nation.' . . . 'The Love of the Soil Comes into the Hearts of the Pilgrims.' 'Old Hundred' is heard; 'In God We Trust'; under the closing measures, 'Faint Hopes in the Future.'

"An old Southern song opens the second movement. It is heard on the English horn. There are old reels, hornpipes, and melodies of Stephen Foster, then sterner stuff, and a tragic end: 'O Captain! My Captain!' Jazz, materialism, rush, and nervous desperation are the keynotes of the beginning of the finale. There follow more idealistic and prophetic strains, and at last the anthem, proclaimed with all the powers of the orchestra, 'America! America!' "

An analytical description of the Rhapsody was contributed by Mr. William Spier to *Musical America* of June 9, 1928.

"The first movement bears this inscription: '... 1620—The Soil—The Indians—(England)—The *Mayflower*—The Landing of the Pilgrims.' Beginning with an introduction, *poco lento, misterioso,* in G minor, the principal subject is given out by the bassoon and lower strings over a *tremolo* in the divided strings. An Indian character is assumed by the theme, a version of the anthem which concludes the work, by the use of a Scotch snap. The tympani furnish an *ostinato* which is later resumed by an Indian drum. Another form of the anthem theme, identified in the third movement as 'The Call of America to the Nations of the World,' is utilized to some extent. A gradual enlivening leads to the main body of the movement, which begins, *Animato,* in B-flat, with a call in imitation of Mandan and Hidasta music. There are frequent changes of time. A Chippewa war song makes its entrance; the full orchestra takes up the 'call' subject; the clarinet sings a death song; the drum con-

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tains its *ostinato*. A dolorous theme is given to the solo viola, and is continued by the clarinet. A transition commences on a phrase from the Introduction, leading to suggestions of an old English march, which is stated by the full orchestra in C major. The 'Call of America' is sounded by the trumpets. A section specified as 'Struggles and Hardships' for full orchestra, based on related material, ornamented by figuration, bridges over to an old chanty, given to the horn and 'cellos. This gradually fills out harmonically till it is taken up spiritedly by the strings. This broadens to a jubilant outburst indicative of the sighting of land. The first phrases of the anthem are sounded triumphantly by the brass in a *fff* climax, which gives way suddenly to an episode of loneliness and memories of the past. The Indian drum begins again; a recollection of the anthem subject leads to a powerful statement of the hymn 'Old Hundred,' succeeded once more by the motto. There is a *rallentando* to the conclusion of the movement, with a *pianissimo* suggestion of the 'call' over muted and divided strings, harp harmonics and celesta.

"The second movement—'1861–1865—Hours of Joy—Hours of Sorrow'—is prefaced by the much quoted phrase of Whitman which given audition to the vocalism of the nation:

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"It begins, *Allegretto,* in A minor, with an English horn solo on a southern ballad. A quartet of solo strings introduces a new melody of folk-song character. The call makes its appearance in succeeding solo instruments. A negro song ("Row after Row") makes its entrance in the violins, and develops in the clarinet and flute. A dreamy lullaby in G is followed by the call, this time in the oboe, which leads to a statement of 'Old Folks at Home' by the horn, with a counter-subject in the strings. 'Pop Goes the Weasel' is introduced by the horn, later taking independent importance in the oboe

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1. Quintet for Strings and Piano, in one movement, Op. 23
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2. Three Songs (Op. 19)
 (a) The Appeal
 (b) Melancholy
 (c) Philomel
 MISS EHRHART and MR. SLONIMSKY
3. Fantasy Quartet in one movement, Op. 12
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4. Two Sketches for String Quartet, Op. 15
 (a) By the Tarn
 (b) Jack O' Lantern
 THE BURGIN STRING QUARTET
5. Selected Piano Pieces
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6. Songs
 (a) Villanelle of Evening (new)
 (b) Epigram
 (c) Tea-Time
 (d) The Curse
 MISS EHRHART and MR. SLONIMSKY
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and English horn. At a change of time and measure the tune is countered by 'Hail, Columbia' in the trumpets. Both subjects run their full course. A heraldic announcement of the anthem theme builds, together with previously used material, to a *fortissimo* climax, which diminishes for a Creole folk-song of Spanish character, in the oboe. Rhythms suggestive of the south, with tambourine, are indulged in. The 'America' (call) theme recurs, canonically, with 'Dixie' in the woodwind. Snatches of Civil War Songs—'John Brown's Body,' 'The Battle Cry of Freedom, 'Tramp, Tramp, Tramp'—are heard against the anthem subject, the whole gaining in impetus, descriptive of strife. The whole diminishes in intensity. The movement comes to a close sadly, with chromatic lamentations in the woodwind and strings, the motto being stated by the trumpets, 'O Bleeding America!'

"The third part, dealing with '1926. . . . The Present—The Future,' quotes the Whitmanism to the effect that 'As he sees the farthest he has the most faith.' At the outset a syncopated version of the 'America' idea is announced, *Allegro con spirito,* by the full orchestra in B flat—a dance scene, possibly, with much rhythm and *esprit.* Songs of negro blues effect occur incidentally, as for instance, 'I Went to the Hop-joint,' while the movement continues in brilliant vein. A *moderato* section—'The Turmoil of the Present Time'—begins, using detached chords between beats, somewhat in the manner of certain Stravinskyan episodes. This mood is continued until 'America Calls in Distress' against wailing, descending strings. Various phrases of fanfare significance aid in the de-

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velopment of a consuming tenseness. Excerpts from popular songs of the Mauve Decade suggest themselves. The excitement reaches its height. Suddenly the action reverts to that of the opening of the rhapsody—'Give me solitude, give me nature.' The first subjects appear in the original key. From here an extended development is begun, with reiterated treatments of the motto. The gradual broadening pulses onward. 'Old Hundred' returns; the strengthening and rebuilding progress. America calls to the nations of the world. 'The Fulfillment' looms. The anthem, pure and simple, is sounded proudly, the people singing 'with deep fervor and enthusiasm.' The conclusion, triumphant and free, utilizes 'Yankee Doodle' in augmentation.

"The score of 'America' calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, tympani, celesta, two harps, tambourines, bass drum, cymbals, tam tam, triangle, glockenspiel, two anvils struck with a hammer, deep steel plate, wood block (with organ and an automobile horn as *ad lib.* additions), and the usual strings."

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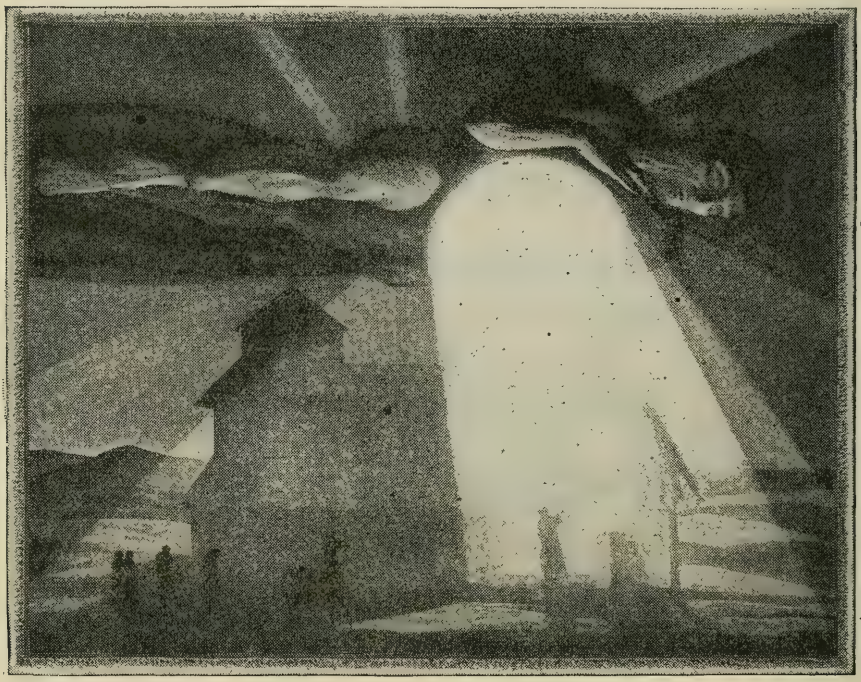
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C. P. E. Bach Concerto for Orchestra in D major
(Arranged by MAXIMILIAN STEINBERG)

I. Allegro moderato.
II. Andante lento molto.
III. Allegro.

Wagner Prelude to "Lohengrin"

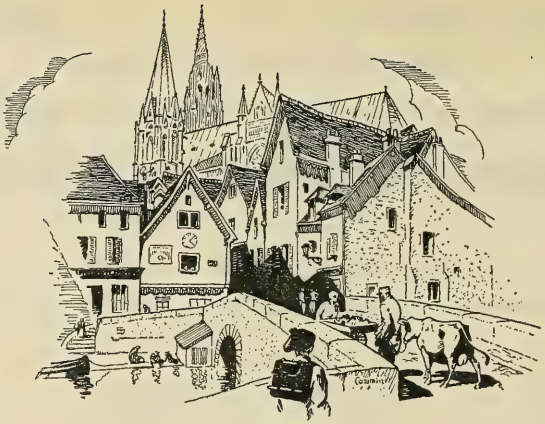
Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe)

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

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(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Mr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924, and December 10, 1926.

* * *

Steinberg, after graduation from the Gymnasium in 1901, attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov and Glazunov. At last accounts, he was teacher of composition and orchestration at this



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Conservatory. Glazunov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks"* for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

*
* *

The remarks of Sir Hubert Parry concerning Emanuel Bach's

*"Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

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symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was

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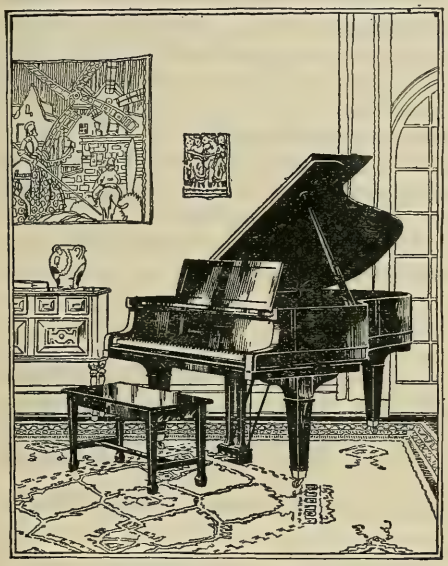
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chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation with Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

* * *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards

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studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu



spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

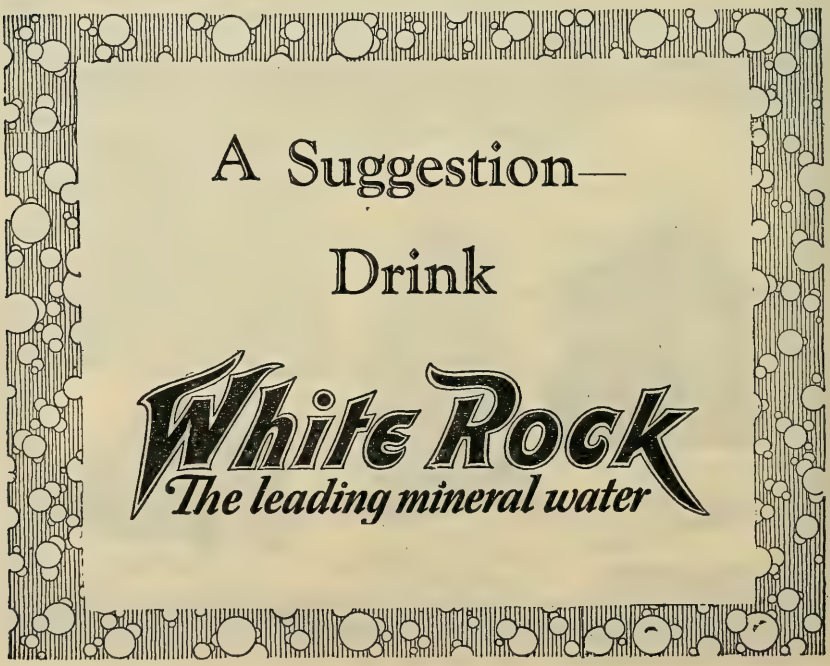
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—



"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and

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purified in heart, were consecrated as the earthly champions of eternal love.

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"The Sorcerer's Apprentice" (after a Ballad by Goethe)

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness

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of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921, October 23, 1925.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

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Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person

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of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid

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lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto

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(played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by me earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

*
* *

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in



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ALBENIZ
Suite, "Ibéria" (Arranged for Orchestra by Arbos)
a. La Fête-Dieu à Séville
b. Triana — II. January 15

C. P. E. BACH
Concerto for Orchestra in D major — IV. March 26
(Arranged by MAXIMILIAN STEINBERG)

BEETHOVEN
Overture to "Leonore" No. 3, Op. 72 — I. December 4

BLOCH
"America," An Epic Rhapsody In Three Parts — III. February 19
(A mixed Chorus, directed by JOHN B. ARCHER)

BRAHMS
Symphony No. 2 in D major, Op. 73 — I. December 4

DEBUSSY
"Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun") Eclogue by S. Mallarmé — I. December 4

DE FALLA
Three Dances from "El Sombrero de Tres Picos," Ballet — II. January 15

DUKAS
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe) — IV. March 26

HAYDN
Symphony in G major (Breitköpf and Härtel No. 13) — II. January 15

PROKOFIEFF
"Classical" Symphony, Op. 25 — I. December 4

RAVEL
Alborada del Grazioso — II. January 15

RAVEL
"La Valse," Choregraphic Poem — III. February 19

SCHUBERT
Symphony in B minor ("Unfinished") — III. February 19

TCHAIKOVSKY
Symphony No. 5 in E minor, Op. 64 — IV. March 26

WAGNER
Prelude to "Die Meistersinger von Nürnberg" — II. January 15

WAGNER
Prelude to "Lohengrin" — IV. March 26

E. Fernandez Arbos was guest conductor of the concert of January 15

me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor, 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," or what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement

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follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

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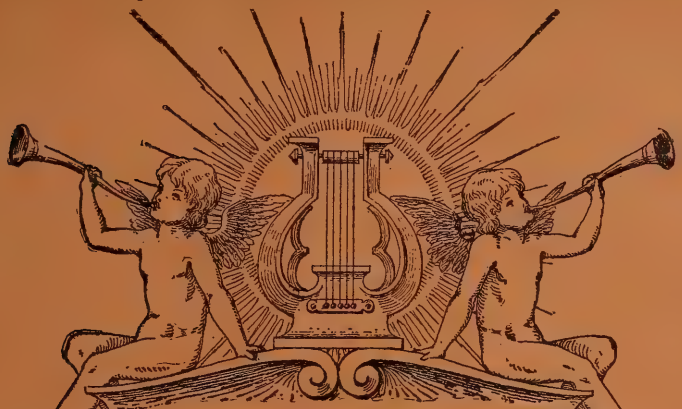
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WITH HISTORICAL AND DESCRIPTIVE
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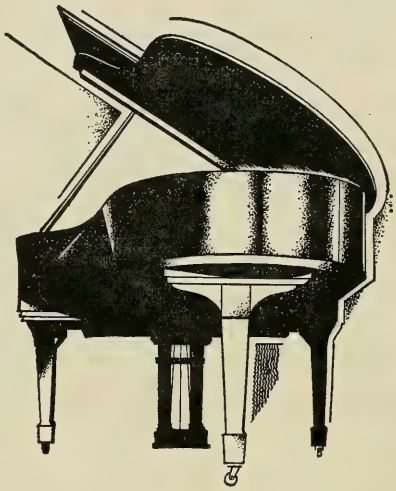
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Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
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	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
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		Mann, J.	Adam, E.

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THURSDAY EVENING, OCTOBER 18
AT 8.00

PROGRAMME

Beethoven Overture to "Leonore," No. 3, Op. 72

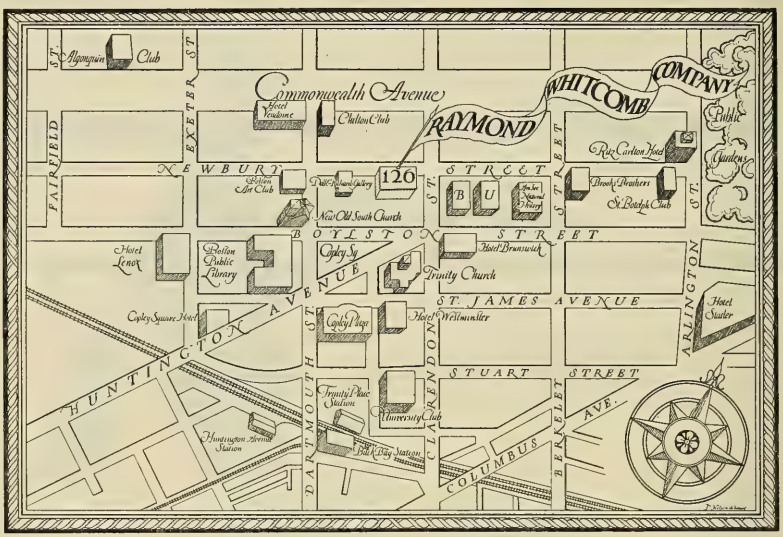
Wagner "Forest Murmurs" from "Siegfried"

R. Goldmark A Negro Rhapsody

Schumann . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso

There will be an intermission of ten minutes before the symphony



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Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.



"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return

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of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

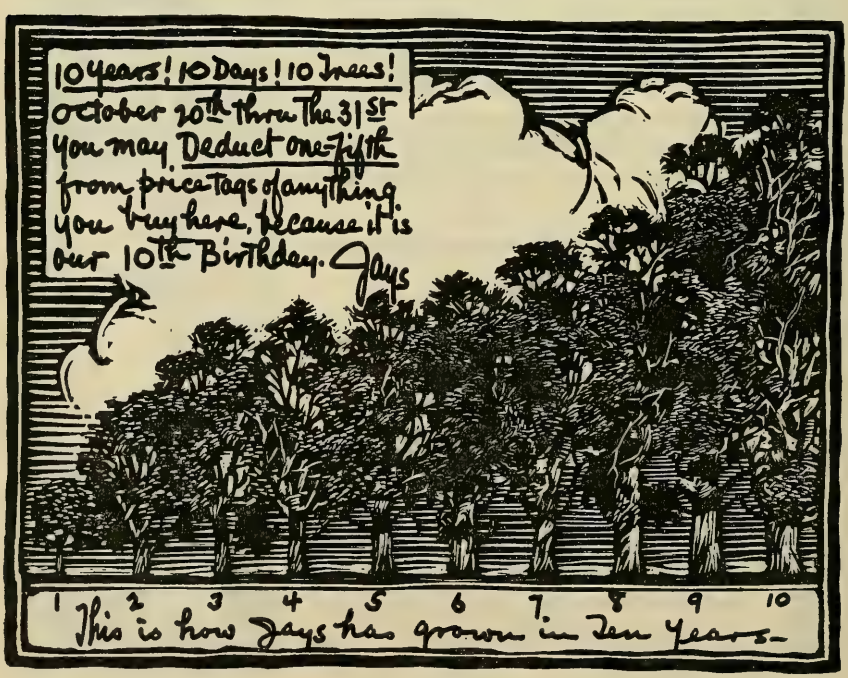
"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The



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Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fifner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

During
the
Intermission

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quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene

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of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for

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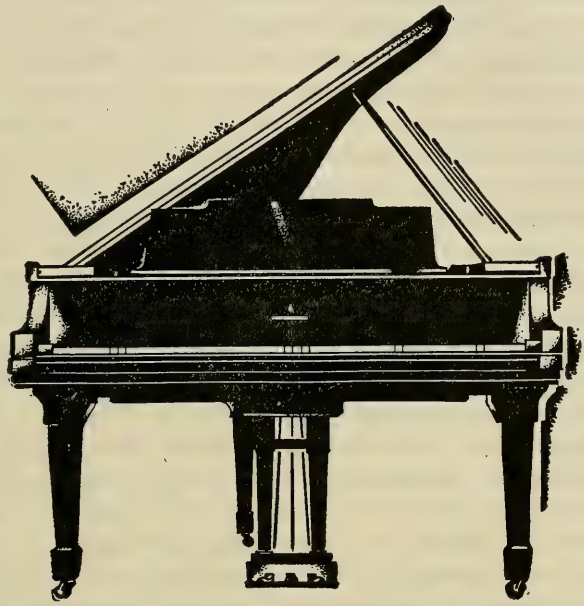
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me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of

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Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schu-



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mann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into

the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N.Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic

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brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gave as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force,* reaching many editions, and resulting in making Byron's name a household word in

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Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" *Haydn*
Adagio und Rondo from Concerto in F minor *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) *Gluck*
H. SCHMIDT.
Allegro *R. Schumann*
Song without words *Mendelssohn*
Piece *Scarlatti*
CLARA SCHUMANN.

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The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

The symphony was afterwards played at Leipsic, November 15, 1841, at a concert of the Euterpe Society, led by Johann Verhulst; at Weimar, November 21, 1841, at a concert for the benefit of the Court Orchestra Musicians' Fund, led by A. E. Chelard; at Rudolstadt, January 21, 1842, led by Fr. Müller; at Bremen, February 25, 1842, at a private concert, led by Reim; at Dresden, March 1, 1842, at a subscription concert, led by Hartung; at Hamburg, March 5, 1842, at the fifty-sixth Philharmonic private concert led by F. W. Grund; at Leningrad, March 9, 1844, at a private concert arranged by Count Wielhorsky for Schumann, when Schumann led; at Vienna, January 1, 1847, in the third of Clara Schumann's concerts, when the orchestra was the full orchestra of the Imperial Court Theatre and Schumann led.

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World,* the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

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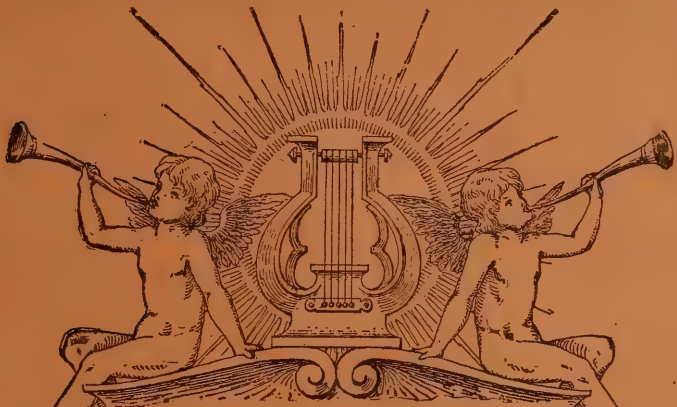
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Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Lafosse, M.
Voisin, R.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

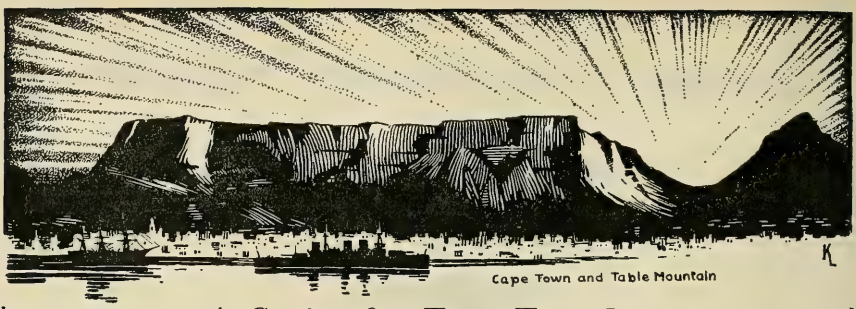
Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.



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Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . "Prélude à l'Aprés-midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder.

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combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

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Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

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snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as

into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.



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conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are now unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.,* new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skillful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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Boston Symphony Orchestra
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SERGE KOUSSEVITZKY, Conductor

Programme

TUESDAY EVENING, OCTOBER 30, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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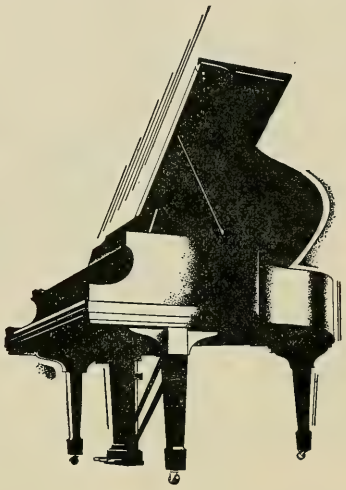
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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Lafosse, M.
Voisin, R.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

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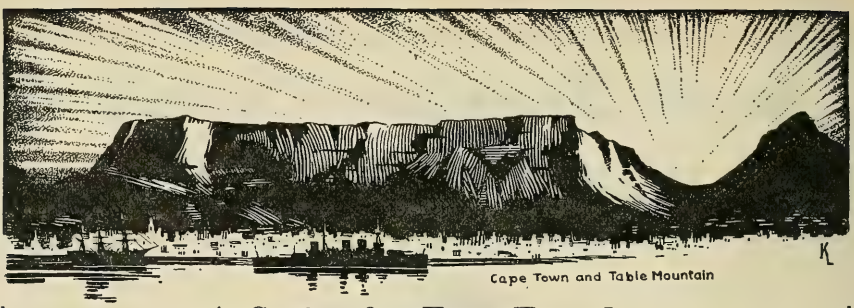
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Boston Symphony Orchestra

Forty-eighth Season, 1928–1929

SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, OCTOBER 30
AT 8.15

PROGRAMME

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . "Prélude à l'Après-midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

For announcement of future concerts by the Buffalo Musical Foundation, Inc., see Page 13

"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

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III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

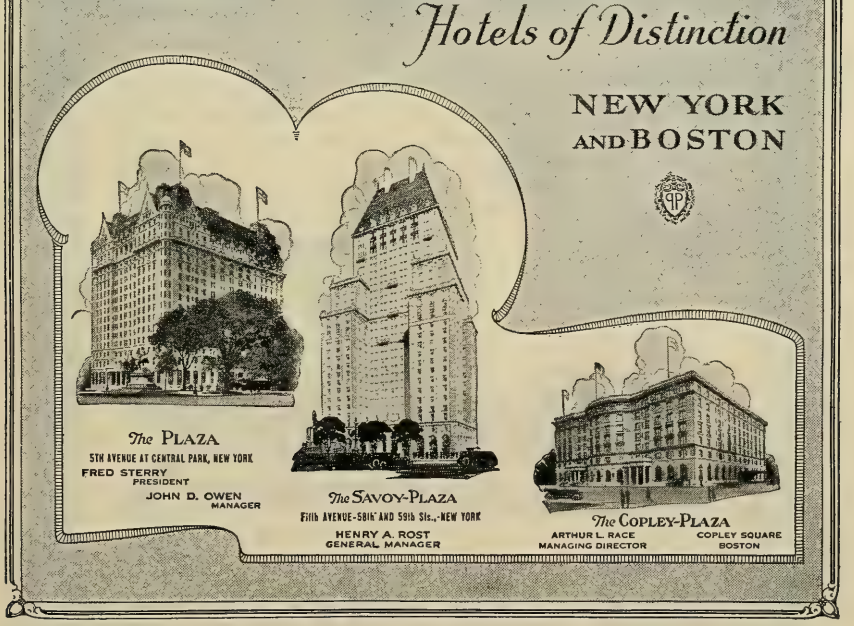
IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious



combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder.

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Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the

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HOLLAND—A Significant Début

"The tone has no beginning, no constraint. It comes out of the void, alive and soft, clear and supple, and it radiates. It has no weak points, it is like a beautiful fruit, tender and sound. It grows from emotion to emotion. It is never used to amaze the audience, never even fully expanded; it grows as love can grow, beginning with a certain shyness, even feeling carefully for the exact intonation, for the right proportion in this new hall; commencing with wonderful mezza voce and sotto voce and gradually glowing to the raptures of Berlioz' perfect art. In all this growth there wasn't a single accent given for an effect, not one moment counting on success. The singer and his voice, both seemed to remain aloof from the world with its deeply moved audience, as if they came and disappeared again without even being aware of us standing there applauding and cheering."



—"DE TELEGRAAF," Amsterdam, Jan. 6, 1928.

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"Hayes has transplanted the irresistible, primitive negro art into the domain of European creations. This singing is quite simple and intimate. He is a stranger to every kind of effect. His voice is extremely sweet, his breath control and mastery of tone color is wonderful. Yet these beautiful sounds are always but the medium for the expressive interpretation of a song.



"His creations are not huge in scope. Hayes is a super chamber singer. He is refined and fragile—intimate in the best sense of the word. The singing of most singers may be compared to a monologue, but Hayes is speaking to the souls of the audience. The aria in the Italian language sounded extremely original. The prayer-like way of Mr. Hayes' singing here touched upon the truer Italian elegance, verities ridding it of tasteless extravagances, and transfiguring it into a noble art. Hayes does not rack us, but sensitively touches us. He is not a showy equilibrist, but a thoughtful lyric artist. He may be understood only by those who look straight into the eyes of art, without any concealed thought."

—"EVENING KIEV," Feb. 11, 1928.

snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as

into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.



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conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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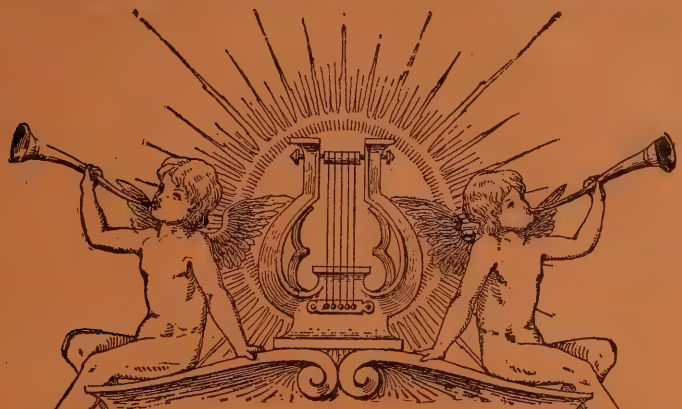
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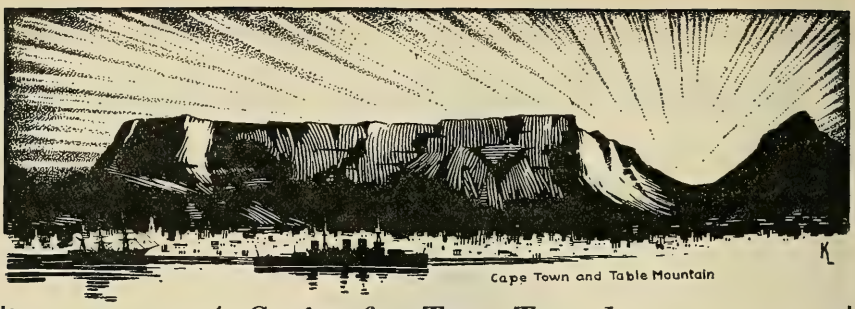
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PROGRAMME

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . "Prélude à l'Aprés-midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

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III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

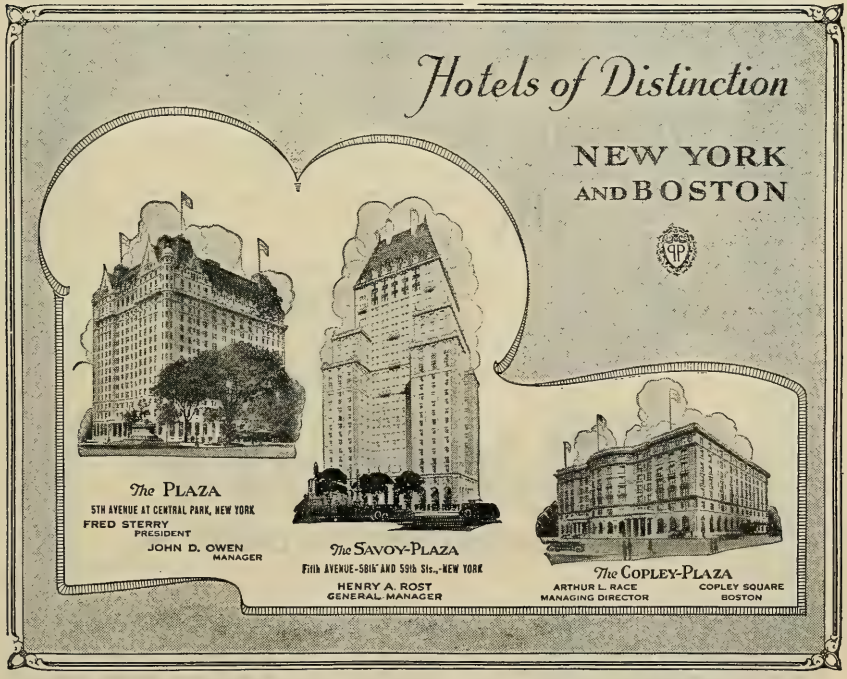
IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious



combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder.

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"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

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snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as

into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.



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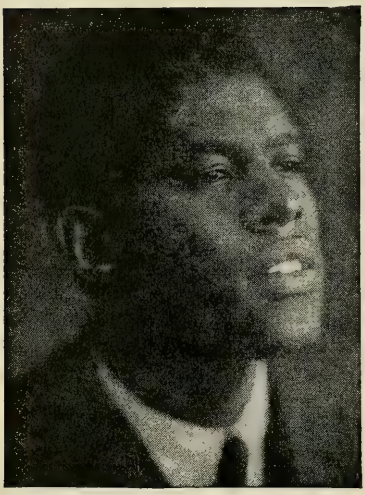
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HOLLAND—A Significant Début

"The tone has no beginning, no constraint. It comes out of the void, alive and soft, clear and supple, and it radiates. It has no weak points, it is like a beautiful fruit, tender and sound. It grows from emotion to emotion. It is never used to amaze the audience, never even fully expanded; it grows as love can grow, beginning with a certain shyness, even feeling carefully for the exact intonation, for the right proportion in this new hall; commencing with wonderful mezza voce and sotto voce and gradually glowing to the raptures of Berlioz' perfect art. In all this growth there wasn't a single accent given for an effect, not one moment counting on success. The singer and his voice, both seemed to remain aloof from the world with its deeply moved audience, as if they came and disappeared again without even being aware of us standing there applauding and cheering."



—"DE TELEGRAAF," Amsterdam, Jan. 6, 1928.

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"Hayes has transplanted the irresistible, primitive negro art into the domain of European creations. This singing is quite simple and intimate. He is a stranger to every kind of effect. His voice is extremely sweet, his breath control and mastery of tone color is wonderful. Yet these beautiful sounds are always but the medium for the expressive interpretation of a song.



"His creations are not huge in scope. Hayes is a super chamber singer. He is refined and fragile—intimate in the best sense of the word. The singing of most singers may be compared to a monologue, but Hayes is speaking to the souls of the audience. The aria in the Italian language sounded extremely original. The prayer-like way of Mr. Hayes' singing here touched upon the truer Italian elegance, verities ridding it of tasteless extravagances, and transfiguring it into a noble art. Hayes does not rack us, but sensitively touches us. He is not a showy equilibrist, but a thoughtful lyric artist. He may be understood only by those who look straight into the eyes of art, without any concealed thought."

—"EVENING KIEV," Feb. 11, 1928.

conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are now unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

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the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skillful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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Eclogue by S. Mallarmé

Ravel. Orchestral Excerpts from
"Daphnis et Chloé";
Ballet (Second Suite)

Brahms. Symphony No. 2 in D major,
Op. 73

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PROGRAMME

Stravinsky. . . . Apollon Musagete, Ballet

Debussy. Nocturnes
a) Nuages b) Fêtes

Wagner. Prelude to "The Master-singers of Nuremberg"

Beethoven. Symphony No. 3 in E-flat major, "Eroica"; Op.55

Saturday Afternoon, November 3, at 2:15

PROGRAMME

Prokofieff. . . ."Classical" Symphony, Op.25

Debussy. "Prélude à l'Après-Midi d'un Faune"
Eclogue by S. Mallarmé

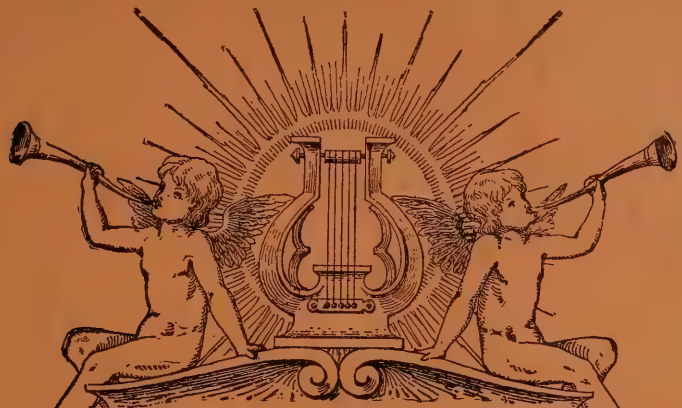
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Brahms. Symphony No. 2 in D major, Op. 73

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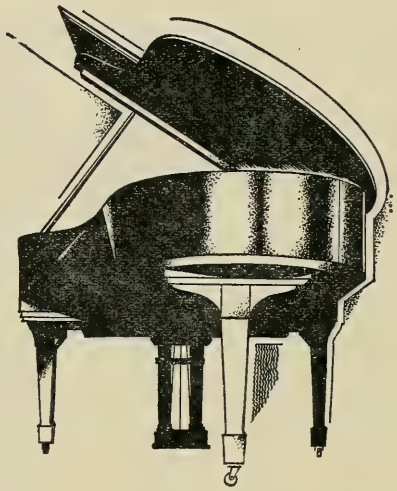
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AT 8.15

PROGRAMME

Beethoven Overture to "Leonore," No. 3, Op. 72

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

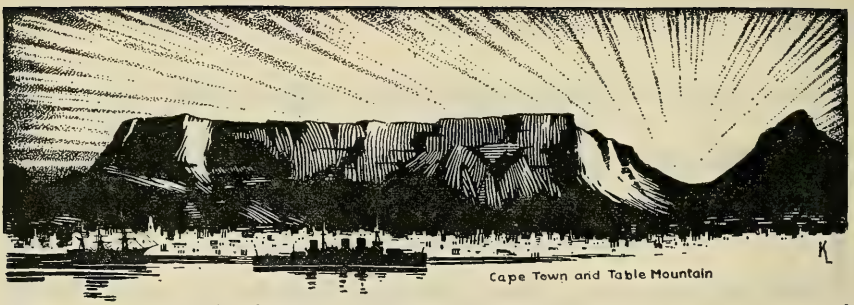
I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso.

Stravinsky Apollon Musagète, Ballet

Scene I: Birth of Apollo.
Scene II: Variation of Apollo (Apollo and the Muses) — Apollo and the Three Muses: Calliope, Polymnia and Terpsichore — Variation of Calliope — Variation of Polymnia — Variation of Terpsichore — Variation of Apollo — Apollo and Terpsichore — Coda (Apollo and the Muses) — Apotheosis.

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

"Leonore" No. 2 was the overture played at the first performance

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in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.



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(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance

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of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . .

After the Concert

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A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

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Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

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These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

• • •

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

• • •

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" *Haydn*
Adagio und Rondo from Concerto in F minor *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) *Gluck*
H. SCHMIDT.
Allegro *R. Schumann*
{ Song without words *Mendelssohn*
{ Piece *Scarlatti*
CLARA SCHUMANN.

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* * *

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet
Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

Serge Diaghileff's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva,



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Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half-distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

" 'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

It has been said of this ballet that it has two ancestral homes: Parnassus and Versailles.

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.

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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

One critic wrote of the Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos,"

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hözel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House. New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt. Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.



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a 'tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might

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characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne").

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

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Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . "Prélude à l'Après-Midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Ravel "La Valse," Choregraphic Poem

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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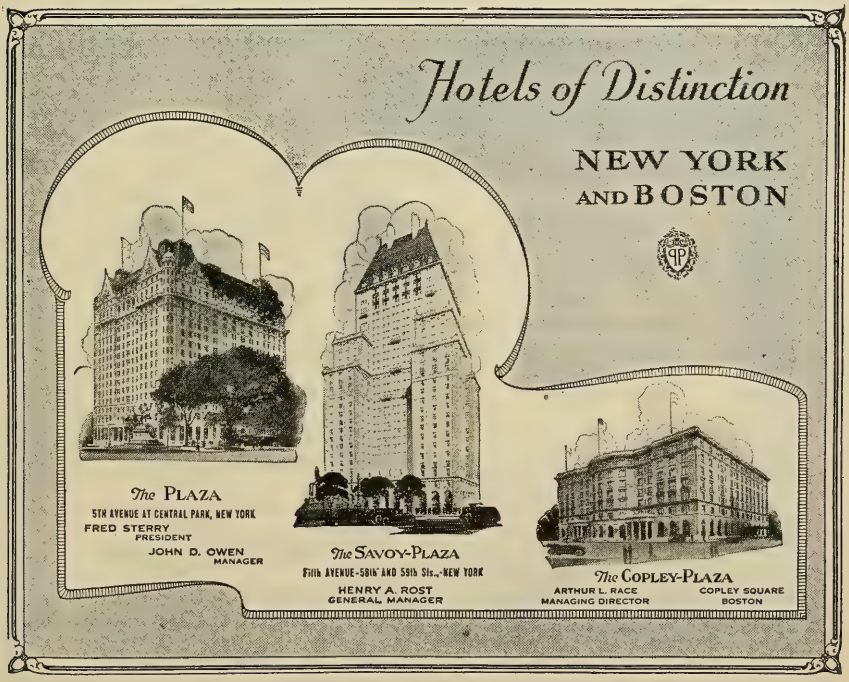
"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D



major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.
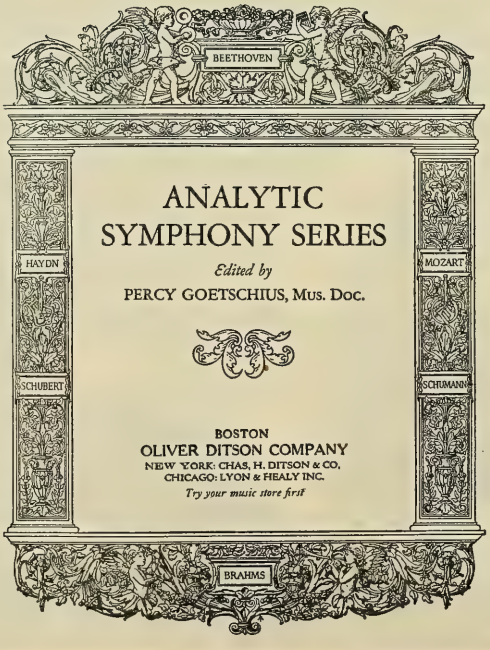
III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.



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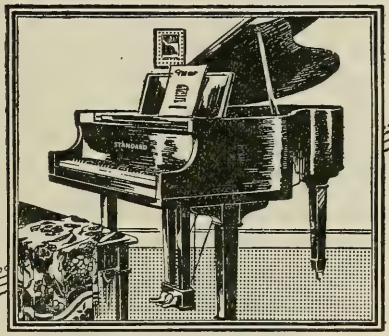
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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy

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that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the

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grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme

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returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

The Programme was changed too late to make a corresponding change in the Notes

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 2, in D major, Op. 73. . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his

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friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.,* new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures

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of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.

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The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skillful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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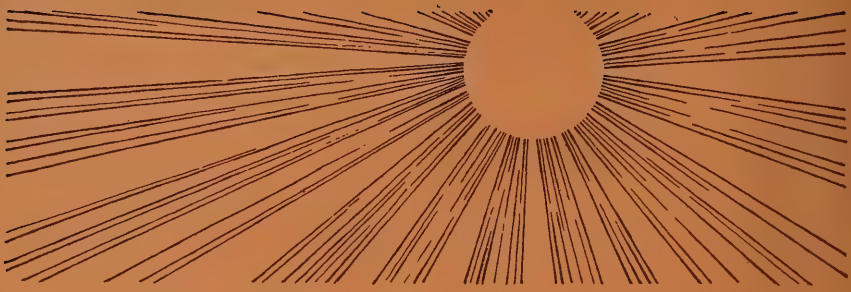
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Serge Koussevitzky, Conductor

Monday Evening, January 28, at 8:30

PROGRAMME

Prokofieff. . . "Classical" Symphony, Op.25

Debussy. Nocturnes
a) Nuages b) Fêtes

Honegger. . . . "Rugby", Orchestral
Movement

Brahms. Symphony No. 2 in D-major,
Op. 73

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THE BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Tuesday Evening, January 29, at 8:15

PROGRAMME

Beethoven. . . . Symphony No. 3, "Eroica"

Honegger. . . . "Rugby", Orchestral Movement

Wagner. "Forest Murmurs" from "Siegfried"

Wagner. Prelude to "The Mastersingers"

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THE BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Wednesday Afternoon, January 30, at 4:30

PROGRAMME

Beethoven. . . . Overture to "Leonore", No.3

Satie. Gymnopédies
(Orchestrated by Debussy)

Honegger"Rugby", Orchestral Movement

Brahms. Symphony No. 2 in D major, Opus 73

CAPITOL THEATRE . . . HARTFORD

Sunday Afternoon, February 3, at 3.00



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FORTY-EIGHTH SEASON 1928–1929

Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme

SUNDAY AFTERNOON, FEBRUARY 3, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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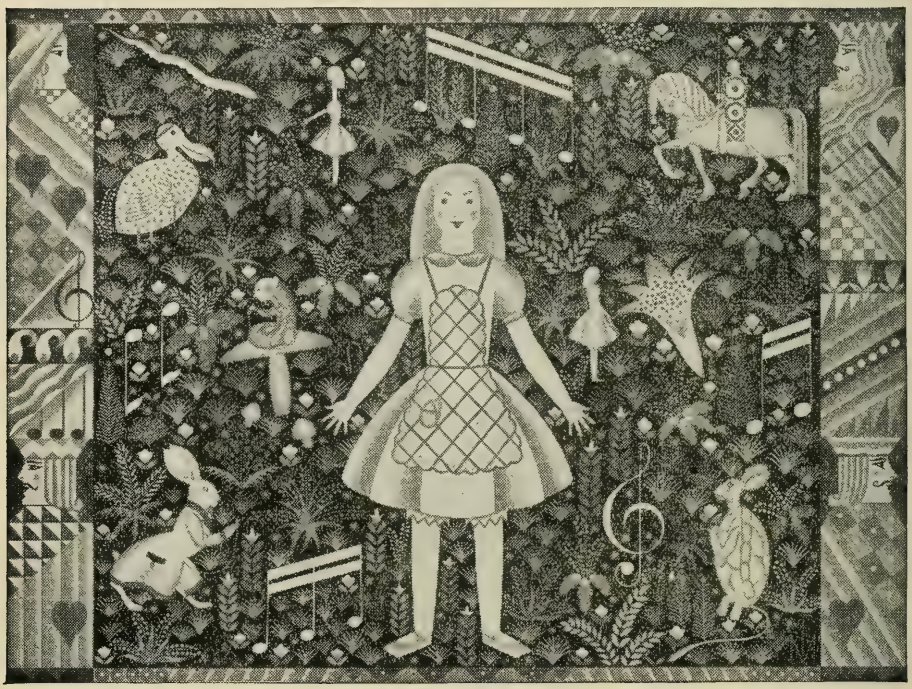
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Seiniger, S.

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Lefranc, J.
Artières, L.
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Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

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Bernard, A.
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Deane, C.

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Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
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SERGE KOUSSEVITZKY, Conductor

SUNDAY AFTERNOON, FEBRUARY 3

AT 3.00

PROGRAMME

Handel Concerto Grosso for String Orchestra in B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro

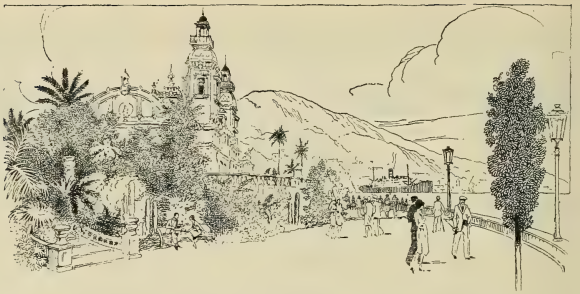
Debussy "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun") Eclogue by S. Mallarmé

Wagner Overture to "Tannhäuser"

Franck Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

There will be an intermission of ten minutes before the Franck symphony



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Concerto Grosso, No. 12, B minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

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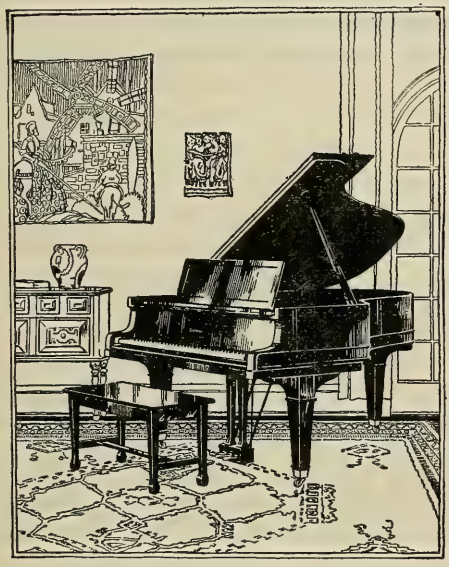
SUNDAY AFTERNOON, MARCH 17

day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime,

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."



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to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philo-

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The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a

logie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translated into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899. At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900). In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.



letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness

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among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear un-

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derstands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported ino a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

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"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely

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personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.' "

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

* * *

"Debussy's mind was that of a poet's. I do not know whether, as some of his old friends thought, it is necessary to affirm that he was wholly ignorant of literature when he was at the Conservatory; but what is certain is that afterwards he had, better than anyone else, made up for lost time. It was not by accident that on his return from Rome he alone, among his comrades, sought the company of

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the finest writers. He consulted, for instance, Henri de Régnier, with regard to his text of the "Proses Lyriques,"* when Catulle Mendès was there ready to assist him. Régnier told me this afterwards. Debussy frequented assiduously the coterie, forbidden to the profane, of Stéphane Mallarmé. I do not believe that any other musician was ever introduced there. And it was there that he had seen Whistler take up a sketch of Odilon Redon, and ask what meaning should be given to it. He had seen Verlaine seated near the fire, stuffing his pipe and asking of Mme. Mallarmé a glass of absinthe full to the brim. Another day he made the acquaintance of Pierre Louys,† and passed a long evening with that exquisite talker, prolonged till dawn, while they awaited the opening of a café in the Bois de Boulogne, to remain there at table with their cups of chocolate for some hours."—Louis Laloy in "La Musique Retrouvée."

OVERTURE TO TANNHÄUSER RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer;

*Proses Lyriques: De Rêve, De Grève, De Fleurs, De Soir," 1894–95.

†Debussy set music in 1898 to "La Flûte de Pan, La Chevelure, and Le Tombeau des Naïades," from Louys's "Chansons de Bilitis."

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Tannhäuser, Tichatschek; Wolfram, Mitterwurzer, Walther Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." The Philharmonic Society of New York played the overture on April 21, 1855.

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Bitcrolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

Symphony in D minor, for Orchestra . . . César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck† gives some particulars

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

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about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Francks disciples are too busy in adding to the legend of his martyrdom.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre intro-

duction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the

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violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures, the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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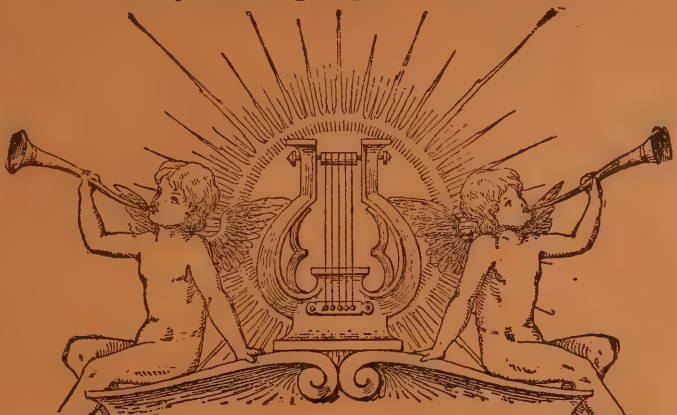
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AT 8.00

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C. P. E. Bach Concerto for Orchestra in D major
(Arranged by MAXIMILIAN STEINBERG)

I. Allegro.
II. Andante lento molto.
III. Allegro.

Wagner "Waldweben" ("Forest Murmurs")
from "Siegfried"

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe)

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony



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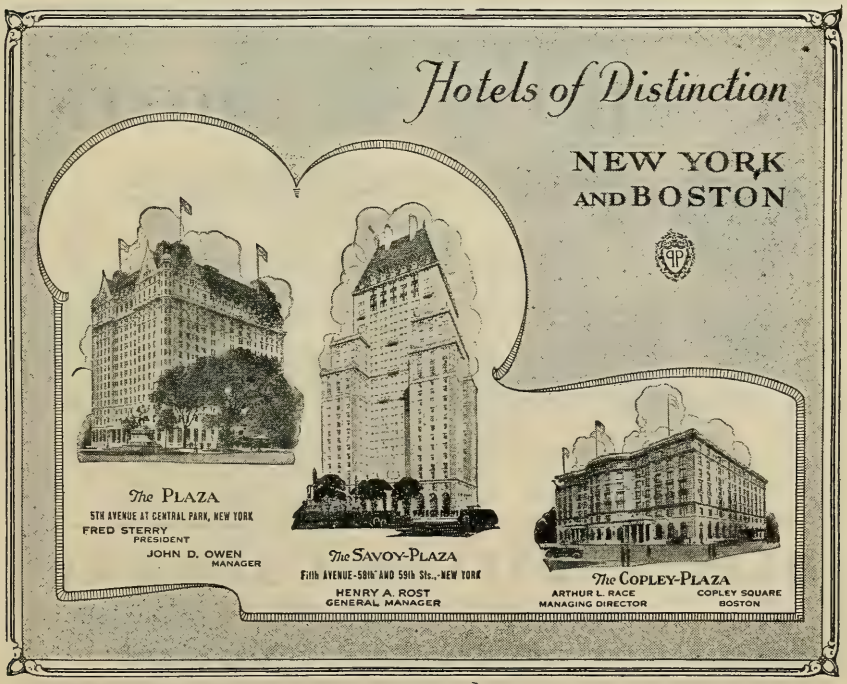
CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG CARL PHILIPP EMANUEL BACH

(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Mr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924, and December 10, 1926.

* * *

Steinberg, after graduation from the Gymnasium in 1901, attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov and Glazunov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of



his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks"* for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

* * *

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In

*"Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

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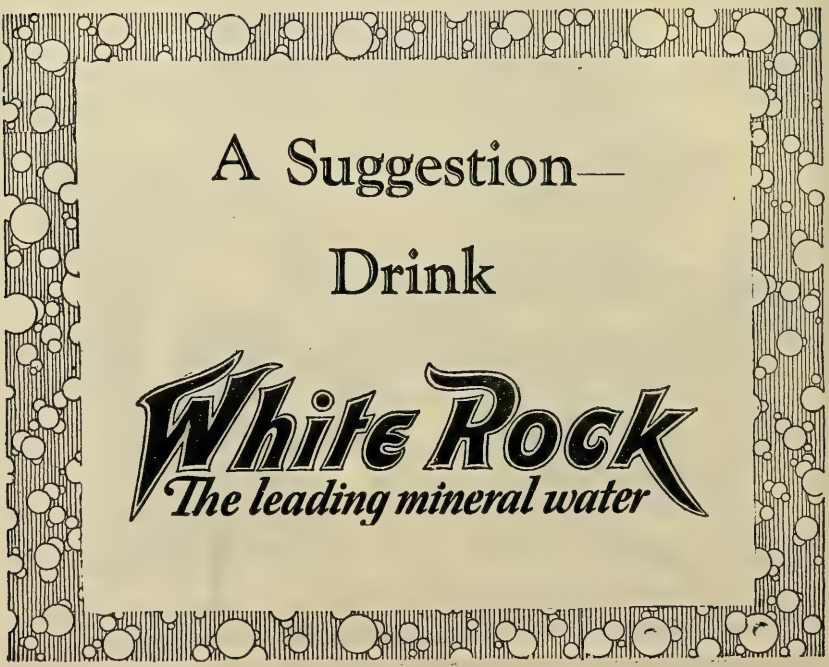
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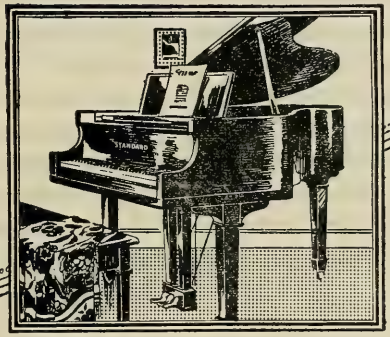
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style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian





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Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation with Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

* * *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-

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Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

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"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fifner is highly scandal-

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

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ized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

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She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

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(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921, October 23, 1925.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

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HARTFORD

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

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And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After



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giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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Symphony No. 2, in D major, Op. 73. . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

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—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its

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uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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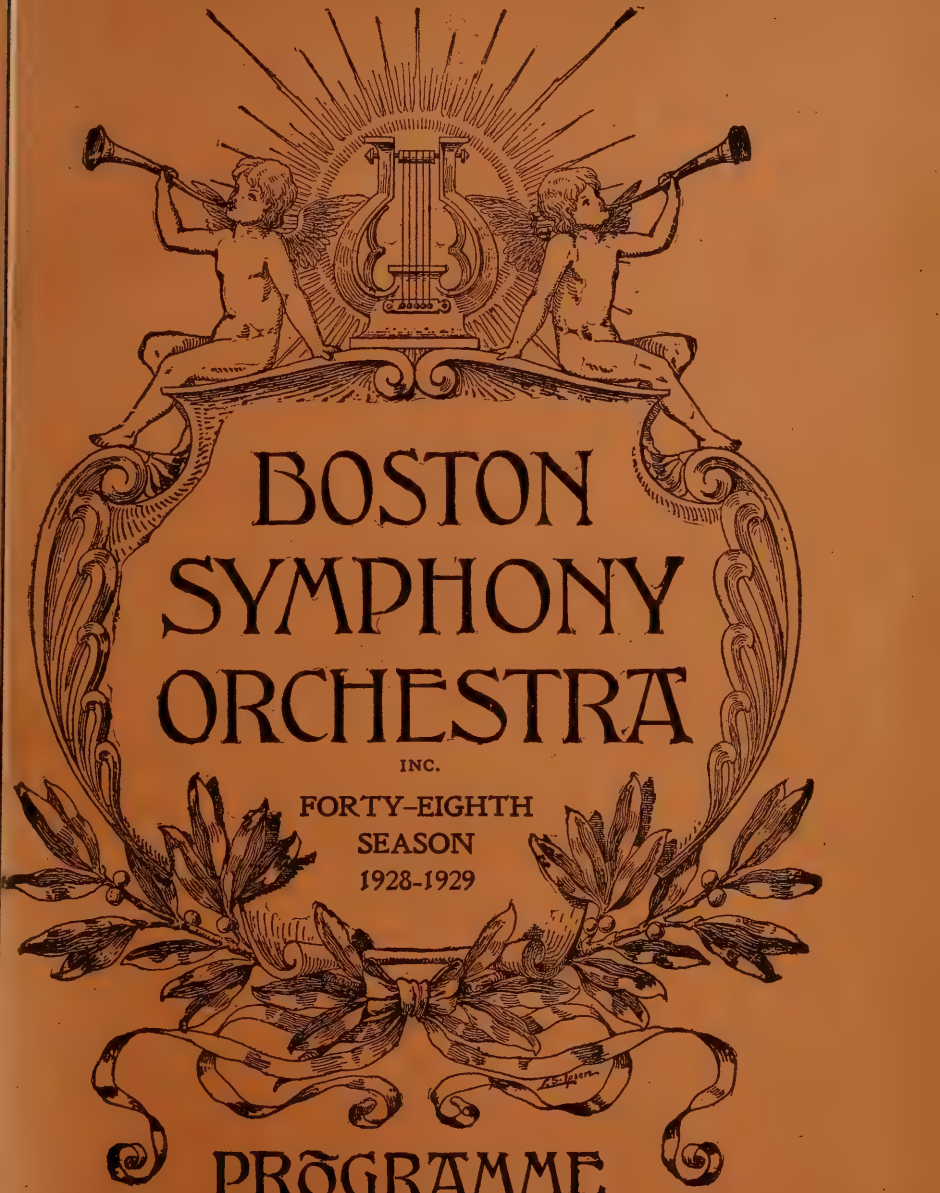
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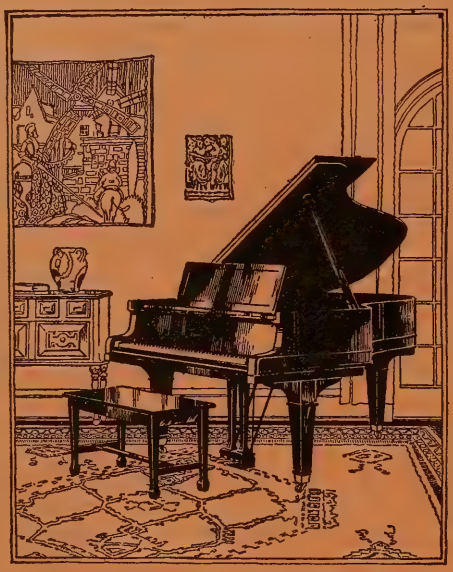
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Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at La Côte Saint-André, December 11, 1803; died at Paris March 9, 1869)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca,

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII (Librairie Plon, Paris, 1908).

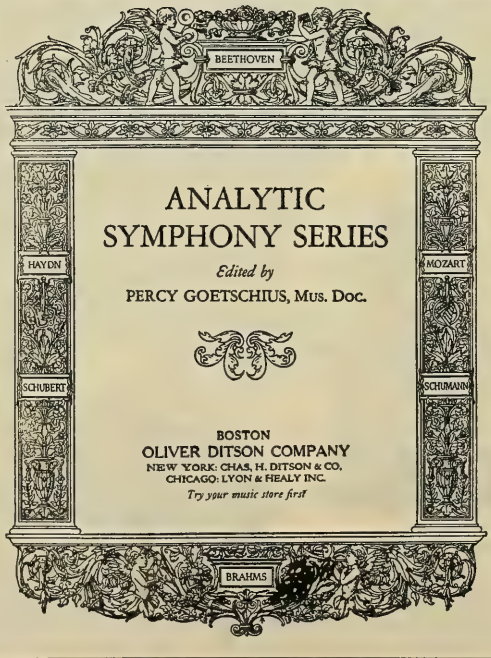


Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

* * *

The success of "The Roman Carnival" overture was immediate. The applause was so long-continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough.

"Some years afterwards, when I had written the overture 'The Roman Carnival,' in which the theme of the Allegro is the same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments; for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to theme.



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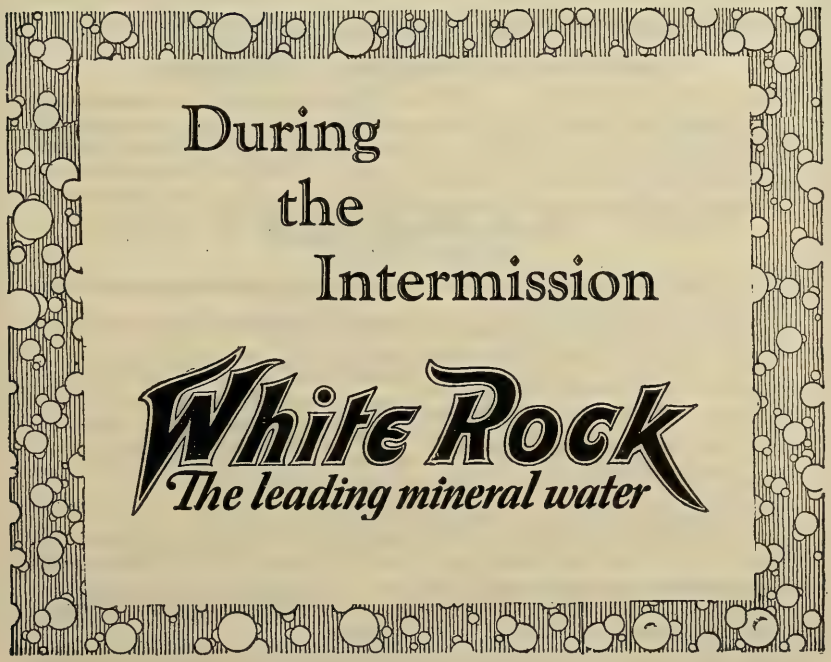
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"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.

"There was not a mistake. I started the Allegro in the whirlwind time of the transteverine dancers; the audience shouted, *'Bis!'* We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."



Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translated into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899. At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900). In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were

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they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported ino a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentu-

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ate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"The Sorcerer's Apprentice" (after a Ballad by Goethe)

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921, October 23, 1925.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

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Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!



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Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three

syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk,† in the government of Viatka, Russia, May 7,‡ 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin The house was simple. "Here he [Tchaikovsky] could be alone,"—

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

†See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

‡This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

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The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by me earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

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